

TRANSCRIPTION OF BEETHOVEN'S STRING QUARTET NO. 14 IN C-SHARP MINOR, OP. 131  
FOR WIND QUINTET

by  
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# CHAPTER I: HISTORY AND COMPOSITIONAL DEVELOPMENT OF THE WIND QUINTET

## The birth of the wind quintet: Cambini and Reicha

The first known pieces for the modern wind quintet were written by composer Giuseppe Cambini (1746-1825). Although Italian by birth, Cambini spent nearly all of his career in France, mainly in Paris, which almost certainly contributed to his choice to write for winds due to the strong tradition of wind performance and pedagogy in French musical culture<sup>1</sup>. The three Cambini quintets, No. 1 in B-flat Major, No. 2 in d minor, and No. 3 in F Major, were all written around 1802 in France. The quintets are around 15-18 minutes in length and all in 3 movements featuring a fast movement in sonata form, a slow second movement in binary form, and a rondo movement to close. One interesting aspect of these pieces is the use of monophonic unison passages that seem to announce the start of a movement or new sections within the work (Ex. 1.1).

### Giuseppe Cambini, Quintet No. 3 in F Major: I, mm. 1-4



<sup>1</sup> “The wind quartet [strings with wind instrument] did not exist in Italy with its flowering schools of violinists, but in France with a long tradition of excellent flutists there were players available – both professional and amateur – and an audience for such pieces.” (Baron 2003)

The works follow strictly classical structures with mainly a homophonic texture with only a few instances of simplistic stretto writing. The solo lines are frequently passed around the ensemble; however, he shows a clear preference towards clarinet and bassoon for the solo lines, especially clarinet for the most virtuosic lines, and only uses the horn for lyrical melodies. The range used throughout the first two quintets is conservative for flute and oboe- flute mainly stays around D5-F6 and oboe is written around A4 through A5, but is expanded a bit in the 3<sup>rd</sup> quintet with the oboe performing a large leap from F6 down to C4! The horn is restricted to a range around G4-A5 for almost the entire piece, which in modern (and natural) horn terms would limit it to the top part of their range. This choice was likely due to the fact that natural horns would have been used for these pieces, and more note choices are available in the upper register without the use of hand stopping (Figure 1).

**Figure 1: Written notes available on the natural horn without hand stopping<sup>2</sup>**



reasons, as flute was enormously popular with amateur players of the time, especially in Paris.

Overall the quintets represent an innovative performance opportunity for wind instruments at the time, with charming works that embrace the characteristics of each instrument.

The next compositions written for wind quintet were done by perhaps the most influential figure in the history of the ensemble, Anton Reicha (1770-1836). Much like Cambini, Reicha spent very little of his musical career in his homeland of Bohemia (modern day Czech Republic), but instead opted to live and work in Vienna and Paris<sup>3</sup>. Throughout his multi-faceted musical career Reicha worked as a composer, violinist, flutist, music theorist, and composition teacher. In 1818 he was appointed to the faculty of the Paris Conservatoire as a composition teacher where he taught Hector Berlioz, Franz Liszt, Charles Gounod, and César Franck. Today many of Reicha's compositions have faded into obscurity, but the wind quintets remain a staple of the repertoire and helped to establish the genre for future generations to pick up. In total, Reicha wrote 4 sets of 6 wind quintets leaving performers with 24 fantastic works that are rooted in a classical style but show a clear bridge towards the Romantic era.

The proportions of Reicha's quintets are much larger with a single work totaling 30 to 45 minutes in length, and are far more adventurous in terms of musical content and formal structure than their predecessors. All quintets are 4 movements, generally using a standard sonata cycle model: sonata form first movement, slow movement using a theme and variations or binary form, a scherzo/minuet and trio<sup>4</sup> movement, and a sonata or sonata-rondo finale. In all of the 24 quintets, Reicha begins with a sonata form first movement; however, the form is often distorted

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<sup>3</sup> Stone 2001

<sup>4</sup> Reicha uses both "Scherzo" and "Menuetto" for the title of these dance movements, which reflects the trend to move away from more formalized "Minuet and Trio" dance movements. Russell and Macdonald 2001.

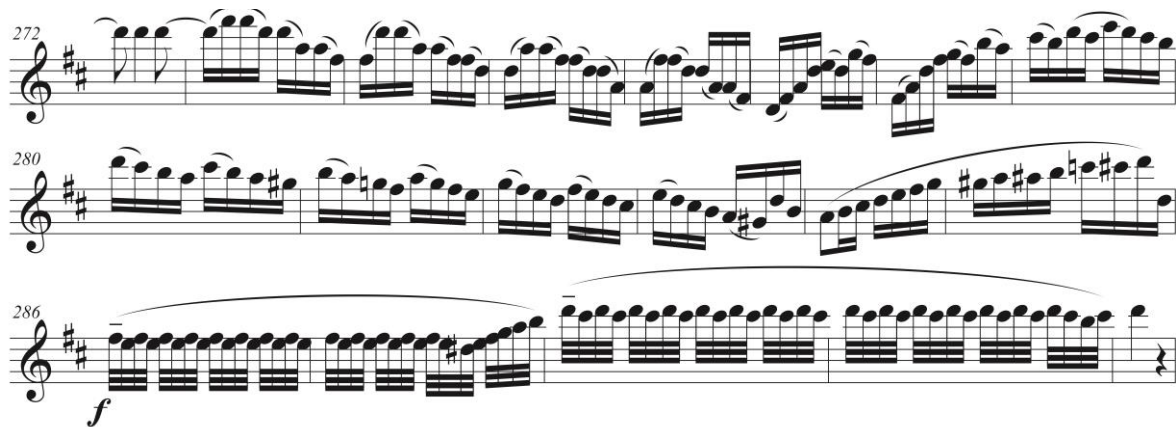
to include false starts after a slow introduction, three themes, recapitulations without all themes returning, and other surprises that are more at home in the Romantic era. That being said, the use of a mainly homophonic texture and lack of intense chromaticism put these works firmly in the Classical Era.

The orchestration used within the quintets seems to treat the instruments in a way that creates roles for each instrument within the ensemble, somewhat akin to the roles in Haydn's string quartets. When Reicha began writing the wind quintets he stated,

My first attempt was a failure, and I discarded it. A new style of composition was necessary for these instruments. They hold the mean between voices and strings. Combinations of a particular kind had to be devised in order to strike the listener. After much thought and a careful study of the possibilities of each instrument, I made my second attempt and wrote two very successful quintets.  
(Prod'homme 1936)

The flute is heavily featured throughout, similar to a first violinist in an early classical era quartet, including wide ranging virtuosic passages that show Reicha's familiarity with the instrument (Ex. 1.2 ).

**Ex 1. 2 Flute cadenza from Reicha, Quintet in D minor, op. 91, no. 3: IV, mm. 265-283<sup>5</sup>**



Reicha's flute knowledge is most noticeable when we look at the scoring of the flute solos

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<sup>5</sup> All Reicha examples were adapted from:  
<https://www.idrs.org/scores/Lehrer2/Reicha/Op91/index.html>

written in the low range<sup>6</sup> of the flute (Ex. 1.3). Here you can see the use of the flute's weaker low register played with light accompaniment at a piano dynamic in comparison to the mezzoforte dynamic marked in the flute part to prevent it from being covered up.

**Ex 1. 3 Reicha, Quintet in D Minor op. 100, no. 2: IV, mm. 1-9**

**Finale. Allegro vivace.**

The bassoon parts also show some increased virtuosity and the instrument is frequently paired or in imitation with the flute, but follows approximately the same range as used by Cambini. The bassoon is the only true bass instrument in the classical era quintet due to the limitations of the natural horn, and acts much like a cello does within a string quartet. Reicha frequently uses the bassoon for the bass line; however, when he wants to feature the instrument soloistically he challenges the player throughout the instrument's full range including the highest tessitura reaching up to as high as B-flat 4 (Ex. 1.4).

<sup>6</sup> The lowest note used in the flute parts of Reicha's quintets is D4 due to the fact that flutes in Paris (and the rest of continental Europe) did not have low C keys until later in the 19<sup>th</sup> century.



**Ex 1. 4 Bassoon solo from Reicha, Quintet in C Major op. 91, no. 1: II mm. 98-112**



The horn parts show more of the range of the instrument now reaching down to C3<sup>7</sup>, but still uses G4-G5 for the solo work. Unlike the Cambini works, the horn is not restricted to only lyrical solo lines, but also takes on a virtuosic role within the ensemble that often parallels the woodwind parts (Ex. 1.5). Reicha wrote his 24 Horn Trios, op. 82 before he started working on the wind quintets, and clearly became familiar with the instrument and challenged the perceived limitations with the writing in the Wind Quintets.

**Ex 1. 5 Horn solo from op.99, no. 3: IV mm. 87-94**

Reicha utilizes all of the low and middle parts of the clarinet range, but generally avoids some of the higher reaches of the instrument (clarinet reaches as high as C6). The clarinet is not featured nearly as much as the flute, but instead often acts like a second violinist in a Mozart quartet with

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<sup>7</sup> When looking at the original parts you will see that the lowest note written is actually C2; however, it was customary for composers to write bass clef horn parts one octave lower than intended until about 1925 when the practice started to change. (Meucci and Rocchetti 2001)

running notes that outline the harmonic rhythm (Ex. 1.6).

**Ex 1. 6 Reicha, Quintet in D minor, op. 100, no. 2: II, mm. 77-81**



The oboe parts are written with nearly all of the available range included— C4 to E-flat6. The oboe is often paired with the flute in octaves or exchanges the melody with it, a combination that is frequently used in future quintet compositions. Another common orchestration technique pioneered by Reicha is giving the flute a low register accompanimental figure while the oboe takes the melody. We also see the oboe used as the solo instrument when thicker texture requires more projection than the flute can offer in the middle of the treble staff (Ex. 1.7). Both the oboe and clarinet seem to be more favored for solos in the slow movements while the flute is reserved for more technical displays of virtuosity.

**Ex 1. 7 Reicha, Quintet in A major, op. 91, no. 5: I, mm. 185-190**

Musical score for Ex. 1.7, Reicha's Quintet in A major, op. 91, no. 5: I, mm. 185-190. The score is in A major (three sharps) and 2/4 time. It features five staves. The top staff (oboe) has a melodic line with slurs and ties. The second staff (flute) has a similar melodic line. The third staff (violin) has a continuous eighth-note accompaniment. The fourth staff (viola) has a continuous eighth-note accompaniment. The fifth staff (cello/bass) has a continuous eighth-note accompaniment.

Overall Reicha's quintets were received with great enthusiasm and helped to lift his status within the music world enough to garner an appointment at the prestigious Paris Conservatoire within a year after the premier performances. Although the Cambini quintets were written 15+ years before Reicha's overture into the genre, he never acknowledged them and referred to his own works as being "truly novel" stating,

Instrumentalists have made enormous strides in the past twenty years, their instruments have been perfected by the addition of keys, but there was no worthwhile music to show their possibilities. Such was the state of affairs when I conceived the idea of writing a quintet for a combination of the five principal wind instruments (flute, oboe, clarinet, horn, and bassoon). (Prod'homme 1936)

Reicha inspired many of his students and contemporaries to write for wind quintet in the early 19<sup>th</sup> century including Franz Danzi<sup>8</sup>, Francois Gebauer, and Francesco Rosetti. These works are far less innovative than those of Reicha, but certainly helped to establish the wind quintet as a legitimate chamber music genre to be picked up by future composers.

### **Abandoning the wind quintet**

After the pioneering works of the genre by Cambini and Reicha the wind quintet was left without new works throughout much of the 19<sup>th</sup> century. Several factors contributed to the abandonment of the wind quintet genre- as well as other chamber music genres- including changes in society, new aesthetic preferences, and innovations in instrument design.

By the beginning of the 1800's we start to see a dramatic increase in the middle class brought on by the Industrial revolution. Musicians were working less and less for just one patron, but instead started to put together large concerts which the middle class and upper class patrons

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<sup>8</sup> Danzi dedicated his first set of quintets to Reicha and had Reicha's name printed on the front cover in larger font than his own name. (Humphries 2000)

could jointly attend to the profit of the musicians involved. Performances became grand spectacles with large numbers of performers and/or the programming of works that were incredibly virtuosic but lacked emotional depth. This shift to the large concert hall led many composers to write fewer chamber music works, including the wind quintet genre, but rather focus their creative output on larger works such as operas and symphonies. Furthermore, the style of composition was changing towards more dramatic and virtuosic writing<sup>9</sup> not easily accomplished on wind instruments, which remained largely unchanged from the 18<sup>th</sup> century. It was this change in compositional styles and increased scientific and manufacturing advancements that inspired innovations in instrument design.

Throughout the early part of the 19<sup>th</sup> century instrument makers started experimenting to improve the design of wind instruments; however, it could not keep up with the demands of the music being written which led composers to favor the string quartet and string trio genres over wind chamber writing. To further complicate matters, when we look at the innovations happening in wind instruments throughout the 19<sup>th</sup> century, there was a large gap between when the invention was introduced and when it was adopted by performers. The horn was the first to make advances toward modernizing the instrument with piston valves first introduced in 1816. The piston valve system, which replaced the need for crook changes and hand stopping, was adopted by the middle of the century until they were replaced with rotary valves by the end of the century (Meucci 2001). In general, woodwind instruments had flaws in their intonation, difficult cross fingerings, and limited dynamics, which made the increased virtuosity in the writing extremely difficult to manifest. In response to these needs Boehm introduced his new

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<sup>9</sup> “By 1830, however, the technical demands of the repertoire and the rise of the public or semipublic concert began to transform the practice of chamber music.” Preface of Nineteenth century chamber music (Hefling 1998)

system for flute in 1832, providing greater ease in the flute fingerings and also making much needed intonation corrections. Unfortunately, performers did not universally use this new system until around 1860 in France and England, while Germany didn't adopt the new instrument until the turn of the century (Brown 2002)! Instrument manufacturer Auguste Buffet and clarinetist Hyacinthe Klosé based their new system for clarinet on Boehm's model starting in 1839, which wasn't adopted by performers until 1870 in France and towards the end of the century elsewhere (Page 2001). Karl Almenraeder and J.A. Heckel helped to develop the modern bassoon beginning in 1831 with further alterations made throughout the middle of the century and integrated into performance practice by the 1890's (Waterhouse 2001). Both of the modern oboe systems, the German model by Hajek and French model by Lorée designed after Boehm, were developed later than the other woodwinds towards the end of the 19<sup>th</sup> century and implemented into performance in the 20<sup>th</sup> century (Page 2001). All of these innovations helped raise the level of wind playing and made it possible to perform the highly emotional and virtuosic orchestral writing of the Romantic era. Unfortunately, the changes did not come soon enough to inspire composers to write chamber music for winds at a great rate.

After 1820 we only have a few dozen works for wind quintet written in the 19<sup>th</sup> century that are still performed today, including three works that add an instrument on to the traditional quintet design (Table 1.1). More striking is the fact that there is no surviving wind quintet literature from 1828-1850, representing a huge hole in the repertoire.

**Table 1. 1 Notable wind quintets composed between 1820-1900**

<b>Composer</b>	<b>Work</b>	<b>Date</b>	<b>Mvts and Perf. Time</b>
Henri Brod (1799-1839)	Wind Quintet No. 1, op. 2	ca. 1820	4 movements, 22-25 minutes
	Wind Quintet No. 2, op. 2	ca. 1820	4 movements, 22-25 minutes
	Wind Quintet No. 3, op. 2	ca. 1820	4 movements, 22-25 minutes

Franz Lachner (1803-1890)	Wind Quintet No. 1	1824	4 movements, 23 minutes
	Wind Quintet No. 2	1827	4 movements, 24 minutes
George Onslow (1784–1853)	Wing Quintet, op. 81	ca. 1850	4 movements, 22 minutes
Georges Pfeiffer (1835-1908)	Pastorale, op. 71	1870	2 minutes
Peter Müller (1791-1877)	Wind Quintet Nos. 1-3	1874	4 movements 18 minutes
Giulio Briccialdi (1818-1881)	Wind Quintet in D major, op. 124	1875	3 movements, 14-16 minutes
	Wind Quintet No. 1 in B-flat major, op. 56	nd	3 movements, 12-13 minutes
	Wind Quintet No. 2 in B-flat major	nd	4 movements 13-14 minutes
	Pot-pourri fantastique on themes from Il barbiere di Siviglia by Rossini	nd	1 movement 11 minutes
Paul Taffanel (1844–1908)	Wind Quintet	1876	3 movements, 21-22 minutes
Charles Lefebvre (1843-1917)	Suite for Winds No. 1, op. 57	ca. 1884	3 movements, 12 minutes
	(Suite for Winds No. 2, op. 122) for fl, ob, 2 cl, hn, bsn	(ca. 1910)	4 movements, 13 minutes
Ludwig Thuille (1861-1907)	Sextet for Wind Quintet and piano, op. 6	1888	4 movements, 30 minutes
August Klughardt (1847-1902)	Wind Quintet in C major, Op.79	ca. 1898	4 movements 22 minutes
Adrien Barthe (1828-1898)	Aubade	1893	Single movement 3 minutes
Josef Rheinberger (1839-1901)	Sextet for Wind Quintet and piano, op. 191b	1899	4 movements 33 minutes

In the last quarter of the 19<sup>th</sup> century there was a large increase in works written for wind instruments, especially wind quintets. One of the precursors to this sizable increase in wind chamber music was the creation of groups that promoted the commissioning and performance of music for winds. The earliest of these groups created specifically for the promotion of music for winds was called the Société de musique de chambre pour instruments à vent (Society of Chamber Music for Winds), which was founded by French flutist Paul Taffanel in 1879. The programming for this group followed a standard formula that generally included a classical era chamber ensemble piece, a solo piece featuring one of the members of the concert, a contemporary non-French chamber piece, and a new French chamber piece (Blakeman 2005). The group put an emphasis on more serious music and did not program salon-style

music that focused on the virtuosic prowess of the performer. The core ensemble of the chamber music society had 1 flute, 2 oboes, 2 clarinets, 2 horns, 2 bassoons, and a piano; however, it often expanded or narrowed down based on the works chosen for a given program. One group that was often highlighted was the wind quintet, which helped to reestablish and reinvigorate the genre. Concerts that featured this ensemble did not pull from the historical works of Cambini, Danzi, and Reicha, but rather chose to feature new works for wind quintet with and without piano (Table 1.2).

**Table 1. 2 Works for wind quintet premiered by Société de musique de chambre pour instruments à vent<sup>10</sup>**

Composer	Piece	Premier Date
Adrien Barthe (1828-1898)	Aubade	1893
Louis Diémer (1843-1919)	Andante and Scherzo for piano and wind quintet	1886
	Sextet for piano and wind quintet	1887
Charles Lefebvre (1843-1917)	Suite for Winds No.1, op. 57	1884
	Suite for Winds No.2, op. 122 (adds an additional clarinet to the quintet)	1910
Georges Pfeiffer	Sextet for piano and wind quintet	1892
Ludwig Thuille	Sextet for piano and wind quintet	1890

In total the Société performed eight works for wind quintet and five sextets for wind quintet and piano. They continued to give concerts for about 15 years until Taffanel became principal conductor of the Paris Opera in 1893. After the popularity of the Société de musique de chambre pour instruments à vent many new chamber music societies for winds were created which fostered a continual growth of chamber music for wind players including groups in the US, France, and Germany.

Today, the quintets by Taffanel, Klughardt, and to a lesser extent Briccialdi are considered

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<sup>10</sup> Not included in this table are 20 additional premieres of pieces which use the 5 instruments of the wind quintet with additions other than piano (Blakeman 2005). The most common combination was flute, oboe, 2 clarinets, 2 horns, and 2 bassoons which is similar to the *Harmoniemusik* ensemble of the Viennese court of Joseph II around 1782 which had pairs of oboes, clarinets, horns, and bassoons (Suppan 2001). Some of the other combinations include wind quintet with string quintet, wind quintet with an extra clarinet, and double wind quintet.

standards in the wind quintet repertory; however, many of the other 19<sup>th</sup> century works have faded into obscurity. One possible explanation for these forgotten pieces in the repertoire is that they generally fall into one of two categories: late classical works with less interesting ideas than Reicha or Danzi or show pieces with little musical depth. While some of these pieces can be quite enjoyable for performers and audiences alike, they do not serve as strong examples of the romantic style, and certainly not the late romantic style. When compared side-by-side to the chamber works of Beethoven and Brahms most of the wind quintets from the 19<sup>th</sup> century fall woefully short in terms of musical innovation and design.

One notable exception is August Klughardt's Wind Quintet in C major, op. 87 (1898). Written in the form of a slightly altered 4-movement sonata cycle, whereby the first movement is in a clear sonata form, the second and third movements are reversed from their most common positions with a slow movement following the second movement scherzo, and the work finishes with another sonata form in a fast tempo (Hepokoski and Darcy 2011). The forms within each movement are relatively straightforward while using a more chromatic harmonic language. This romantic-scaled work takes full advantage of the wide range of scoring possibilities typically found in a full symphonic group of the time while using classical structures to unify the work. One example of the full symphonic texture used in this work can be heard in the bridge between the principal and secondary themes of the first movement (Ex. 1.8).

#### Ex 1. 8 Klughardt, Quintet, op. 87: I mm. 44-50

Here we can hear the 5 voices start to accumulate momentum with 3 different musical lines throughout measures 44-48 until they unite in measure 49 and 50 for an impactful, cohesive statement that resembles that of a full symphony orchestra. Following this moment, we hear a more intimate texture in measure 60



that contrasts the previous material and returns the ensemble to chamber music within a symphonic context (Ex. 1.9)

**Ex 1. 9 Klughardt, Quintet, op. 87, I: mm. 60-65**



From a compositional perspective, this quintet makes full use of the range of each instrument including unique shifts in registers and orchestration choices. Thankfully, this treasure in the wind quintet repertoire signaled only a beginning for the breadth of musical works to come in the 20<sup>th</sup> century.

### **Renaissance of the Wind Quintet: Late 19<sup>th</sup> and 20<sup>th</sup> centuries**

As the redesigned wind instruments gained popularity we start to see an expanded use of winds within the symphony and a renewed interest in wind chamber music. Throughout the late 19<sup>th</sup> century on into the 20<sup>th</sup> century, orchestras continued to expand their forces, and composers experimented with newfound timbres within the wind section, including the use of auxiliary instruments. This new understanding of the musical capabilities of wind instruments certainly contributed to the rebirth of wind chamber genres, especially the wind quintet. There have been hundreds of wind quintets written in the 20<sup>th</sup> century, with many contributions by major composers. Table 1.3 shows a representative list of wind quintets written by major 20<sup>th</sup> century composers; most of these compositions have become standards in the wind quintet repertoire.

**Table 1. 3 Selected 20th century quintets by notable composers**

<b>Composer</b>	<b>Piece(s)</b>	<b>Date</b>	<b>Notes</b>
Gustav Holst (1874–1934)	Wind Quintet in A-flat major, op. 14	1903	4 movements 15 minutes
Carl Nielsen (1865–1931)	Wind Quintet, op. 43	1922	3 movements 26 minutes
Paul Hindemith (1895–1963)	Kleine Kammermusik, op. 24 no. 2	1922	5 movements 14 minutes
Arnold Schoenberg (1874–1951)	Wind Quintet, op. 26	1924	4 movements 31 minutes
Heitor Villa-Lobos (1887–1959)	Quintette en Forme de Choros	1928	1 movement 10 minutes
Jacques Ibert (1890–1962)	Trois pièces brèves	1930	3 movements 6.5 minutes
Darius Milhaud (1892–1974)	<i>La cheminée du roi René</i> , Suite for wind quintet, Op. 205	1939	7 movements 13 minutes
Malcolm Arnold (1921–2006)	Wind Quintet, op. 2	1942	3 movements 12 minutes
	Three Shanties for Woodwind Quintet, Op. 4	1943	3 movements 6.5 minutes
Vincent Persichetti (1915–1987)	Pastoral, op. 21	1943	1 movement 5.5 minutes
Elliott Carter (1908–2012)	Woodwind Quintet (also Nine by Five in 2009)	1948	2 movements 8 minutes
Jean Françaix (1912–1997)	Wind Quintet No. 1	1948	4 movements 21 minutes
	Wind Quintet No. 2	1987	5 movements 20
Luciano Berio (1925–2003)	Opus no. Zoo	1951, rev. 1971	4 movements 7 minutes
	Terre chaleureuse	1985	1 movement 3 minutes
	Ricorrenze	1987	1 movement 16 minutes
György Ligeti (1923–2006)	Six Bagatelles for Wind Quintet	1953	6 movements 12 minutes
	Ten Pieces for Wind Quintet	1968	10 movements 15-16 minutes
Walter Piston (1894–1976)	Wind Quintet	1956	4 movements 20 minutes
Samuel Barber (1910–1981)	Summer Music, Op. 31	1956	1 movement 11.5 minutes

While the composers of the Classical and Romantic eras considered the homogeneous quality of the string quartet sound as ideal, the composers of the modern era have embraced the wide color possibilities of the wind quintet. 20<sup>th</sup> and 21<sup>st</sup> century composers have capitalized on the broad musical palette the wind quintet provides now with expanded ranges, extended techniques, auxiliary instruments (piccolo and English horn), and increased technical facility in all the instruments. Interestingly, after wind instruments made adaptations to keep up with the compositional styles of Romantic composers who preferred writing for piano and string instruments we see the script flipped in the 20<sup>th</sup> century; whereby the string ensembles began to expand their tonal possibilities by adding extended techniques to their color arsenal in the works of Bartók, Crumb, and others. The increase in repertoire for wind quintet was also fueled by the creation of new wind groups particularly those which descended from Taffanel's Société de musique de chambre pour instruments à vent such as: Société Moderne d'instruments à vent in 1895, New York Quintet in 1949, Philadelphia Quintet in 1950, Dorian Quintet in 1961, and Berlin Philharmonic Wind Quintet in 1988.

One piece that highlights the interesting scoring techniques used in the 20<sup>th</sup> century is Samuel Barber's *Summer Music*. In just the first 8 bars we hear the bassoon in a tessitura that puts it higher than the horn playing in the middle range, the flute in its lowest range to accompany a clarinet solo above it, challenging technical passages for flute, clarinet, and bassoon with intense chromaticism, and the use of stopped horn. All of these choices by the composer would be highly irregular in the quintets of the 19<sup>th</sup> century, but have a stunning effect using modern instruments. For example, when we look at the scoring of the opening motive we see a striking combination of a high bassoon melody supported by a smooth horn color to start the piece. Brilliantly, Barber changes this interesting setup six different ways, each time creating a unique timbre with each grouping as shown in Ex. 1.10.

# Ex 1. 10 Opening theme from Barber, Summer Music, op. 31

The musical score is divided into six systems, each with a label indicating the measure range and the instruments playing:

- a. m. 1-2**: hm. muted - harmony (treble clef), bsn. - melody (bass clef). Both parts feature triplet markings.
- b. pickup to 17**: fl. - harmony (treble clef), bsn. - melody (bass clef). Both parts feature triplet markings.
- c. pickup to 18**: fl. - harmony (treble clef), hn. - melody (bass clef). Both parts feature triplet markings.
- d. 5 before 19 and 6 before 31**: fl. - melody (treble clef), hn. - harmony (bass clef). Both parts feature triplet markings.
- e. 3 before 26**: cl. - melody (treble clef), bsn. - harmony (bass clef). Both parts feature triplet markings.
- f. 3 after 30**: fl. - harmony (treble clef), cl. - melody (bass clef). Both parts feature triplet markings.

It is in the Nielsen Quintet that we see some scoring practices that bridge between the old conventions of Reicha and the new capabilities of wind instruments in this genre. One interesting aspect of the scoring in this quintet is how Nielsen creates a homogeneous texture at times, but is also able to highlight the unique soloist colors for each of the instruments. In measures 4 and 5 of the work Nielsen sets the flute, oboe, clarinet, and bassoon in a higher tessitura on each of the instruments to create a sound that easily blends together (Ex. 1.11). We also see this tight grouping of the woodwind instruments at mm. 14-19 which accompany the horn with a chordal accompaniment.

**Ex 1. 11 Nielsen, Quintet, op. 43: I, mm. 4-5 and 14-15**

Similarly, Nielsen creates a unified accompaniment texture within the ensemble by blending the sound of two instruments in similar registers while they trade off a figure. This is the case after rehearsal A in the first movement where the flute and clarinet are set in the lower part of their middle registers (Ex. 1. 12)

**Ex 1. 12 Nielsen, Quintet, op. 43: I, mm. 38-40**

Finally, the use of solo colors for each of the instruments can be found in the variations of the third movement of this work where each instrument is featured in its own variation: I. horn/bassoon, II. flute, III. oboe, V. clarinet, VII. bassoon, IX. horn. The writing in the variations seems to explore the possibilities available to each instrument and possibly reach beyond some more traditional writing for quintets of the time.

The rebirth of the wind quintet in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries with new works from many prominent composers solidified the ensemble as a major musical force in the chamber music world. Prior

to the reemergence of this ensemble, string quartets and piano trios were the considered the only “serious chamber music”(Baron 2003), but now wind groups attract audiences with the promise of a unique ensemble that is capable of both a powerful, almost symphonic tutti sound and brilliant solo work with diverse timbres.

## **CHAPTER II: JUSTIFICATION FOR THE USE OF TRANSCRIPTIONS**

### **The Historical Case for Transcriptions**

Historically, musical transcriptions have served several different purposes for composers, performers, and pedagogues. Like today, transcriptions were historically used for practical purposes such as filling in gaps within a particular instrument's repertoire, selling more copies for the publisher, and simply allowing more musicians to perform popular works.

Through much of the Renaissance and Baroque periods instrumentation was fluid and pieces were intended, or at least expected, to be played on various instruments. Composers generally wrote music to fit the ensemble structure they had in the particular court that they served in and would likely be changed based on the players available. Furthermore, court composers were often encouraged by their patron to transcribe popular works by other composers so they could be performed at court<sup>11</sup>. Another reason for the use of transcriptions or flexible instrumentation was due to the performance practices of the time, whereby Renaissance and Baroque wind musicians did not specialize in one instrument but were proficient on multiple instruments and would borrow from the repertoire of each instrument. Pedagogically speaking, this was especially important in the development of the transverse flute during the early Baroque era when there weren't any flute-specific methods available<sup>12</sup>.

Composers of the Classical era began writing with more specificity in terms of instrumentation, dynamics, ornamentation, and articulation, thus leaving fewer decisions to the performer. One notable exception were the obbligato parts used in piano sonatas which were to be played by one of several suggested treble instruments, generally flute or violin. Due to this tendency to strictly prescribe all

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<sup>11</sup> J.S. Bach was asked to make adaptations for concertos by Vivaldi and other prominent composers to be performed on the organ. (Boyd 2001)

<sup>12</sup> The first flute tutor was Jacques Martin Hotteterre's *Principes de la flute traversiere* (1707). (Giannini 2001)

variables in music, including instrumentation, the Classical era composers did not embrace the practice of transcription on a large scale. It was, however, used by Mozart to create arrangements of Baroque works for string chamber ensembles, as requested by his patrons (Eisen 2001). By far, the most important chamber ensemble during the Classical era was the string quartet, which led to the creation of arrangements of Bach and Handel works for this newly popularized instrumentation.

We see a slight shift away from the inflexible process of instrumentation and more openness towards transcriptions as we move into the Romantic era. During this time composers became less dependent on a single patron or court for their livelihood and relied more upon the popularity of their works to earn them money through sales of sheet music, ticket sales at public concerts, and additional commissions that result from the strong reception of a work. As such, the composer and publishing company could make more money selling music if it was transcribed for other instruments. One wind instrument that particularly benefitted from this practice was the flute, which was extremely popular among amateur musicians. Several transcriptions of famous opera arias were created during this time for two flutes so that audiences could “replay” popular concert music at home. Also during this time period we see the creation of many keyboard transcriptions or “reductions” of symphonies, operas, and other large-scale works. The start of this practice helped to popularize works and their composers to the status of superstar within society.

When we move forward to the late 19<sup>th</sup> and 20<sup>th</sup> centuries the transcriptions were generally used to serve one of four main purposes:

- re-orchestrations of works that predate the creation of a given ensemble or instrument
- pedagogical materials
- reductions of works that require large forces or the opposite whereby transcribers expand the original orchestration
- or changes in instrumentation done by the original composer.

With the increase in popularity and functionality of wind instruments, performers began to demand more works for their solo, chamber, and wind band programs. Due to the small (or nonexistent in the case of low brass, saxophone, and percussionists) amount of repertoire written for most wind instruments



throughout various periods in music history, the use of transcriptions serves as a way to study all time periods of western art music. As discussed earlier, this is particularly true for wind quintets, which have limited Classical and Romantic repertoire and nothing before 1802.

Transcriptions for pedagogical purposes take many forms in the 20<sup>th</sup> century, serving both as a way of providing less demanding and more virtuosic repertoire for various levels of performers. When we look at literature for the wind quintet many of the original compositions of the 20<sup>th</sup> century are extremely difficult, and thus not suitable for young groups. The transcriptions of works such as Haydn Divertimentos and other classical works provide an accessible entry point for high school and undergraduate wind quintets<sup>13</sup>. On the other end of the spectrum, there are challenging works that show off the virtuosic and tonal capabilities of modern wind instruments while performing masterpieces in the chamber music repertoire such as Samuel Baron's transcription of Brahms' Quartet in a minor, op. 51 no. 2 for the New York Wind Quintet or Mason Jones' transcription of Ravel's Tombeau de Couperin for the Philadelphia Wind Quintet.

Both the creation of reductions of large works and the expansion of chamber or solo works have served as ways to expose performers and audiences to new works through transcriptions. The creation of such reorchestrations seems to allow for a reimagining of a work within the western musical canon to serve the practical purpose of playing a popular work by varied forces to generate audience interest, and in the case for reductions to be able to enjoy orchestral masterpieces without having to pay a large group of musicians. Some examples of the expansion of a solo or chamber work to a full orchestra include Ravel's orchestration of Mussorgsky's Pictures at an Exhibition for solo piano and Brahms' orchestration of Variations on a Theme by Haydn which was originally written for 2 pianos. On a smaller scale the wind quintet genre has picked up several transcriptions from the string quartet genre including Samuel Baron and George Barerre's transcription of Dvorak's American Quartet, Shostakovich Quartet No. 8

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<sup>13</sup> One excellent source for these works are 22 wind quintets compiled by Albert Andraud includes transcriptions of 3 works by Beethoven for wind quintet: Quintet, op. 71, Minuet Andante and Variations, op. 25, and Variations, op. 16, no. 5. (Andraud 2016)

transcribed by Mark A. Popkin, and William Purvis' transcriptions of Mozart's String Quartet No. 14 in G Major, and Mendelssohn's String Quartet No. 2, op. 13 in A minor among others. Outside of piano reductions, a few 20<sup>th</sup> century transcriptions of symphonic works for small ensemble exist include Erwin Stein's reduction of Mahler's Fourth Symphony for large chamber ensemble as part of Arnold Schoenberg's "Society for Private Musical Performances", the aforementioned transcription of Tombeau de Couperin, and Ravel's Mother Goose Suite transcribed by Frank Morelli for wind quintet to name a few.

The final group of 19<sup>th</sup> and 20<sup>th</sup> century transcriptions are those that were specifically "sanctioned" or created by the original composer. One example of this type of transcription is Brahms' rewriting the F minor clarinet sonata for both viola and violin after the request of performers who heard the work. Another prominent example is Prokofiev's reworking of the Flute Sonata for his friend David Oistrakh to play on violin. Beethoven had strong feelings about transcriptions stating,

I firmly maintain that only Mozart could arrange for other instruments the works he composed for the pianoforte; and Haydn could do this too- and without wishing to force my company on those two great men, I make the same statement about my own pianoforte sonata. I have only arranged one for string quartet because I was earnestly implored to do so.<sup>14</sup>

Despite these feelings, several transcriptions were made by the composer himself including an arrangement of his Piano Sonata in E, op. 14, no. 1 for string quartet in F, and the Quintet, op. 16 for piano and wind instruments which was also published as a piano quartet<sup>15</sup>. Several other transcriptions of Beethoven's works were created during his lifetime— some done by others and then revised and approved by Beethoven prior to publication, and some which were done without his permission.

Regardless of the time period, the creation of transcriptions has served as a way for musicians to expand repertoire, broaden learning experiences, and, perhaps most importantly, share the great masterpieces of each generation with the next.

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<sup>14</sup> Letters of Beethoven. Letter 59, 13 July 1802: Beethoven to Brietkopf & Hartel (Beethoven 1985)

<sup>15</sup> For complete list of transcriptions by Beethoven see page 290 in *Beethoven's Chamber Music in Context* (Watson 2012). All transcriptions of Beethoven's works made during his lifetime can be found on page 272-5 in *The Beethoven Compendium* (Cooper 1996)

## The Pedagogical Case for Transcriptions

Transcriptions serve many pedagogical purposes that have contributed to the increased technical and musical facility for wind instrumentalists. One of the most obvious arguments for performing transcriptions is to expand what can be limited repertoire choices for wind instruments. For example, the flute was the only wind instrument to receive chamber music written by J.S. Bach; however, the cello suites have found their way into the repertoires of bassoonists, trombonists, euphoniums, and percussionists just to name a few. The J.S. Bach Flute sonatas and partita are staples of the tuba, saxophone, and to a lesser extent oboe repertoire which has other Baroque sonatas from which to choose. As another example, consider the major composers of the Romantic era who mainly wrote chamber music for strings and/or piano, leaving a large hole in wind instrumentalists' repertoire. The clarinet was lucky to receive sonatas by Brahms, which have been transcribed for flute and bassoon<sup>16</sup>. Beethoven wrote almost all of his chamber music for winds during the early part of his career so wind players are missing the romantic writing of Beethoven. For example, Beethoven wrote a solo sonata for horn, but it was intended for natural horn and the piano is featured heavily with the horn acting as an obbligato instrumental accompaniment. If wind players want to play romantic Beethoven they have to rely on transcriptions, such as Alain Marion's transcription of Violin Sonata No. 5 in F major "Spring" for flute and piano.

Another reason for incorporating transcriptions into the repertoires of wind instrumentalists is that the capabilities of modern instruments far surpass those of the Baroque, Classical, or Romantic eras, and they need repertoire that matches those new possibilities. While historical Baroque and Classical wind instruments have a beauty that showcases the best qualities of period music, they are not as well suited for the challenges of string music of the time. The limitations in technical facility, dynamic range, and intonation issues contributed significantly to the sizably smaller repertoire choices for wind instruments in

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<sup>16</sup> The Clarinet Sonatas by Brahms have been transcribed by Jeffrey Khaner for flute and by Benjamin Coelho for bassoon.

comparison to piano or strings. Now that wind performers are able to compete with these instruments technically and, due to improved pedagogy, musically they need to have music that challenges and continues to develop these skills.

One of the most prolific uses of transcriptions in teaching can be found in the French Flute School starting under Paul Taffanel's leadership in 1894 when he began teaching at the Paris Conservatoire. Taffanel created transcriptions of great operatic moments including Saint-Saëns' *Airs de Ballet* from *Ascanio* and Massenet's famous *Meditation* from *Thaïs*, as well as chamber music arrangements such as a reduction of the Larghetto from Boccherini's Quintet in E-flat Major for string quintet, No. 5 for flute and piano. These transcriptions opened a path for future flutists to adapt other works for the flute as can be seen in the work of Marcel Moyse. A student of Phillipe Gaubert and Paul Taffanel, Moyse transcribed many works from the violin and piano solo repertoire for solo flute and created a large collection of tone studies using opera and symphonic literature in his book *Tone Development through Interpretation* (Moyse 1986); see Table 2.1. The etudes created from the virtuosic violin and piano works by Chopin, Kreutzer, Wieniawski, and others demonstrate significant challenges for the flutist. It is in this study of non-idiomatic repertoire that flutists develop new techniques for embouchure flexibility and finger technique; furthermore, when these etudes are studied with a recording of the original instrument flutists can acquire new articulation techniques and tone concepts that aren't traditionally heard in wind playing.

**Table 2. 1 Selected list of works adapted for flute by Marcel Moyse**

Work for flute	Original source
100 Easy and Progressive etudes after Cramer	Piano etudes from Johann Baptist Cramer
20 Etudes after Kreutzer	42 Etudes or Caprices for violin by Rodolphe Kreutzer
25 Studies of virtuosity after Czerny	Piano etudes by Carl Czerny
12 Studies of virtuosity after Chopin	Piano works by Frédéric Chopin
10 Etudes after Kessler	Piano etudes by Joseph Christoph Kessler
10 Studies after Wieniawski	Violin works of Henri Wieniawski
Tone Development through Interpretation	Excerpts from opera and orchestral works including: Donizetti: <i>Lucia di Lammermoor</i> , Saint-Saëns: Symphony in C, Verdi: <i>La Traviata</i> , Puccini: <i>La Rondine</i> , Gounod: <i>Faust</i> , Bizet:

	<i>Carmen</i> , Wagner: <i>Tannhauser</i> and <i>Tristan and Isolde</i> , Rossini: <i>William Tell</i> , Beethoven: Violin Concerto, Romance in F, J.S. Bach: Violin Sonata No. 2 and 3, and many more.
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This tradition was continued by another one of Taffanel's students, Georges Barrère, who not only picked up doing transcriptions but also created the Société Moderne des Instruments à Vent. Modeled after Taffanel's Société de musique de chambre pour instruments à vent, the group put a focus on new music for winds including works for wind quintet (Toff 2005). Barrère published a collection of works for flute and piano which he transcribed called the *Barrère Album* featuring works by Leclair, Mozart, Saint-Saëns, Schumann, J.S. Bach, Fauré, and Gluck. He also created many transcriptions for wind quintet including a collection of twelve pieces published by Schirmer in 1931 and several other pieces which were finished by his flute student, Samuel Baron. His goal in creating these transcriptions was to increase the quality of instruction and performance level of flutists, and wind players in general—something he felt was badly needed in wind pedagogy. He even said as much in a letter to administrators at the Juilliard School shortly after he was hired to teach there:

It is...well recognized in Music Schools that Wind Instruments Classes are of an altogether different Standard than the Strings, that no experienced Musician expects from any wind Instrument player not even 50% of the Musical equipment required from a first class Violinist or Cellist. Style, Repertoire, Ensemble, and Orchestra experience come to the Wind Instrument Player mostly out of his own curiosity. The repertoire of these Instruments is more extended than generally believed, but is pitifully neglected by Teachers, Students, and Schools. There is an opportunity of a survey of that complete Repertoire, which might be a source of surprise for many Musicians of note. (Toff 2005)

To achieve his goals of raising the performance level to that of string musicians, Barrère also suggested using transcriptions in this same letter to Juilliard administrators, saying that,

[wind repertoire] could be easily augmented by careful transcriptions of classic works, such transcriptions being written by competent authorities or graduated composition students. Owing to the slow development of wind instrument systems classic composers were not inclined for these instruments [which were] quite imperfect in their time. (Toff 2005)

This tradition of creating skillfully crafted transcriptions served Barrère in both his teaching and performing careers, and is a gift to generations of musicians who benefit from the study and performance of these works.

Robert Cavally, a student of Gaubert and Moyse, did many transcriptions of classical and baroque works to fill out the flute's repertoire, with a particular emphasis on sonatas (Table 2.2). Cavally's prolific editing and arranging output was focused on pedagogy and provided new editions of etudes by Andersen, Gariboldi, Kohler, among others as well as other pedagogical books such as his tone studies, velocity studies, scale studies and "Let's play flute" book for young flutists.

**Table 2. 2 Selected list of works adapted for flute by Robert Cavally**

Work for flute	Original instrumentation
J.S. Bach: Suite in b minor for flute and piano	Orchestral suite
Handel: 7 Sonatas and Famous Largo	Some sonatas were originally for flute, others were for recorder
Mozart: Sonata No. 1 in B-flat	Violin Sonata in B-flat major, No. 26, K 378
Mozart: Sonata No. 2 in G	Violin Sonata in G major No. 27, K. 379
Mozart: Sonata No. 3 in A	Violin Sonata in A major No. 35, K. 526
Mozart: Sonata No. 4 in F	Violin Sonata in F major No. 36, K. 547
Mozart: Sonata No. 5 in e minor	Violin Sonata in e minor No. 21, K. 304
Mozart: Sonata No. 6 in B-flat	Violin Sonata in B-flat No. 32, K. 454.
Mozart: Sonata No. 7 in E-flat	Violin Sonata om E-flat No. 33, K. 481
Mozart: Sonata No. 8 in F	Violin Sonata in F No. 24, K. 376.
Mozart: Sonata No. 9 in C	Violin Sonata in C No. 20, K. 303.
Schumann: Album for the young for flute choir	Album for the Young for piano
Paganini: Caprice No. 24	Solo violin

The tradition of transcribing significant works written for strings has found traction in today's musical world with a particular interest in arranging works from the Romantic era for flute. The table below lists several Romantic era string works that have been reimagined for flute by some of the preeminent performers of today (Table 2.3). The works which were recreated for new instrumentations provide valuable tools for teachers and performers to further develop the techniques and pedagogy of instrumental playing.

**Table 2. 3 String works by prominent Romantic Era composers transcribed for flute**

Transcription for flute	Original instrumentation	Editor/Arranger
Sonata for flute and piano, op. 65 by Chopin	cello and piano	Thomas Robertello
Sonata for flute and piano, op. 18 by Richard Strauss	violin and piano	Emmanuel Pahud

Concerto for flute and orchestra by Khachaturian	violin and orchestra	Jean-Pierre Rampal
Sonata for flute and piano, op. 24, no. 5 in F Major “Spring” by Beethoven	violin and piano	Henry Altes (later revised by Alain Marion)
Romance in F Major, op. 50 by Beethoven	violin and orchestra	Pierre Paubon
Sonata op. 23, no. 4 in a minor by Beethoven	violin and piano	Henry Altes (later revised by Alain Marion)
Sonata no. 3, op. 108 in d minor by Brahms	violin and piano	Arthur Ephross
Sonata No. 1, op. 38 in e minor by Brahms	cello and piano	Gian-Luca Petrucci
Arpeggione Sonata by Schubert	cello and piano	Robert Stallman Alain Marion
Sonatine in G major, op. 100 by Antonín Dvořák	violin and piano	Alain Marion
Czardas by Vittorio Monti	violin and piano	Pierre Paubon
Chants russe op. 29 by Edward Lalo	violin and orchestra (from Violin concerto No. 4)	Pierre Paubon
Suite Florentine (1919) by Charles-Marie Widor	violin and piano	Riene de Reede (edited by Emmanuel Pahud)
Concerto in e minor, op. 64 by Mendelssohn	violin and orchestra	Jean-Pierre Rampal and John Steele Ritter
American Suite in A Major, op. 98 by Dvořák	originally for piano, but later orchestrated by Dvořák	Robert Stallman
Concerto in D Major, op. 61 by Beethoven	violin and orchestra	William Bennett
Sonata in f minor, op. 4 by Mendelssohn	violin and piano	Robert Stallman
Sonata in A major, op. 13 by Fauré	violin and piano	Robert Stallman
Sonata in A Major by César Franck	violin and piano	Jean-Pierre Rampal James Galway Peter-Lukas Graf Douglas Woodfull-Haris
Sonata, op. 36 by Pierné	violin and piano	Jean-Pierre Rampal

## The Case for and Against Transcriptions

After the dramatically increased use of transcriptions and arrangements around the mid 19<sup>th</sup> century, composers, performers, teachers, musicologists, and music critics have had mixed opinions regarding the validity of these works. It is important to note that not all transcriptions were created at the same level of expertise or intention of representing the true essence of a given work. The watered-down arrangements of great works within the western canon are not the type of works we are considering

presently. Rather, we are looking at works that change instrumentation and make only minor modifications to the actual musical content.

Beethoven regarded the transcriptions that were forced upon him by a publisher and those done by others as inauthentic works which should be labeled accordingly, saying:

The making of transcriptions is on the whole a thing against which nowadays (in our prolific age of transcriptions) a composer would merely struggle in vain; but at least he is entitled to demand that the publishers shall mention the fact on the title page, so that his honor as a composer may not be infringed nor the public deceived. (Beethoven 1985)

During Beethoven's lifetime many transcriptions of his works were done without his consent, and perhaps they were not properly printed with references to the arranger and the original instrumentation which led to this increased annoyance for composers. By the 20<sup>th</sup> century, the use and proper labeling of transcriptions seems to be understood and therefore more acceptable to audiences and performers, if not composers as well. Pianist and musicologist Evelyn Howard-Jones wrote about arrangements and transcriptions in 1935 saying,

After all, why did Bach write so much and so often for the organ? Obviously, to my mind, because he had no modern orchestra, organ gave him the immediate approach with his own pair of hands to the most vivid and varied sounds then available. His orchestras were often haphazard in their constitution, of a very limited variety of instruments, and a comparatively poor standard of execution on those instruments. On the other hand, his own performances on the organ... [were] the only really first-rate performance ready to his hand at any moment. The knowledge of this led him to some of his most magnificent conceptions [for organ], but think of Bach with a modern Symphony Orchestra, and who could doubt where his affections would lie? (Howard-Jones 1935)

A few decades later, we see further proof of a more tolerant view of transcriptions from musicologist Hans Keller who asks critics to reserve judgement on these works until they learn more about them. He states,

...we may allow ourselves to react thoughtfully rather than fearfully (or, conversely, orgiastically) to any particular arrangement that may come our way. The very concept of an 'arrangement', which we readily find disquieting, means nothing, so long as we don't know what has been arranged, what the purpose of the re-creative act is, and how the job has been done. (Keller 1969)

When Keller states that a person should consider the "purpose of the re-creative act" he is implying that perhaps there are reasons why a transcription might be justified. I would argue that the improvement of



the pedagogical process and much needed expansion of wind repertoire are two such exceptions that should be afforded performers. The context and reasoning behind a musical decision should always be considered. In an article discussing the expressive qualities of the flute, flutist Louis Fleury states his disdain for violin and piano transcriptions of flute music because these instruments already have a wealth of repertoire from which to choose.

This brings me to another page even better known, a page which will long continue to be one of music's monuments– the *Scene des champs Elysees* [Minuet and Dance of the Blessed Spirits] in *Orpheus*. Berlioz has analysed it admirably in his *Traité d'Orchestration*, quoting it as a perfect model of the way to employ the flute. I refer the reader to that passage, to which I have nothing to add. All I would do is to make a small request to my colleagues of the violin, and even of the piano. Will they, both of them, refrain from performing the wretched transcriptions that have been made of it? They ought not to lay hands on a work which was never written for them and which under a bow, even a magical bow, sets on edge the teeth of any man of taste. The violin and the piano repertoires contain many sublime things; the flute has only a few, and it ought to be left in possession. (Fleury 1922)

Today, there are many wind players who feel that transcriptions are a vital part of the wind performance world. Cleveland Orchestra bassoonist Barrick Stees discussed the use of transcriptions in his 2011 blog post stating several reasons to perform or study works not originally written for one's instrument. He answers the question,

...why transcribe anything?:

[1] Your instrument has a “low calorie repertoire”...[with] no significant works for solo bassoon by Bach, Beethoven, Brahms, Tchaikovsky, Shostakovich, etc.

[2] There is a piece you particularly love and would like to try it on your instrument.

[3] There is a particular technical aspect of your playing you'd like to work on....

[4] You would like to fill a gap in a theme-orientated program...

[5] Playing transcriptions gets us outside of a “bassoon-centric” view of music. Because the music is not written for the bassoon it makes us solve problems that do not take into consideration the strengths or weaknesses of the bassoon.<sup>17</sup>

Transcriptions force, or inspire, the performer to face challenges not normally presented in traditional repertoire. For successful execution of non-idiomatic repertoire, performers must repeatedly ask themselves “how can I make this work” and come up with creative and musical solutions to these questions. It is possible to conclude that a transcription is simply not suited for the given instrument, but

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<sup>17</sup> <http://steesbassoon.blogspot.com/2011/03/transcriptions.html>

with increased performance abilities of today's musicians a thoughtful and informed transcription can be created in many situations.

It seems, however, that there will always be the musical "purists" who believe that transcriptions are not suited for performances. Flutist and musicologist Nancy Toff states,

With the possible exception of children's concerts, I believe that the flutist should limit the program to works written for the flute. That includes, of course, baroque trio sonatas in which flutes, recorders, oboes, and violins are more or less interchangeable on the treble lines. As the subtitle of Frans Vester's catalog, 10,000 Titles, suggests, there is a lot of music from which to choose. Most transcriptions for flute are second-rate, not because the music is bad (it's often suburb) but simply because the flute cannot realize the full potential of the composition. The character of the music gets lost in transcription. Some prime examples are Rampal's transcriptions of the Khachaturian Violin Concerto (even though he had the composer's blessing) and Cesar Franck's Violin Sonata, and Galway's transcription of Vivaldi's The Four Seasons. In all of these pieces, one misses the power of the violin bow, the strings' facility for double-stopping, and the implicit qualities of string tone for which those pieces were written. The flute does, indeed, have many timbral and expressive capabilities, but it simply is not a violin and should not try to imitate it. (Toff 2012)

It is interesting that Toff later goes on in the book to suggest that a common way to create a recital program is to include pieces from every time period, but flutists will run out of choices very quickly in the Romantic era unless transcriptions are used.

As a whole, it appears that most modern performers, and their audiences, are open to transcriptions. Many transcriptions have now found their way into "standard repertoire" lists for flute, bassoon, saxophone, trombone, euphonium, tuba, and percussion; however, other instrumental areas, such as clarinet, seem less progressive in incorporating these works into their canon. One 2006 dissertation, titled "Reexamining the Standard Clarinet Repertoire: A Selective Annotated Bibliography of Transcriptions for the Solo Clarinet and Clarinet with Piano" by Joan E. Van Dessel, explained exactly this phenomenon:

While there are substantial clarinet repertoire publications currently available, there are none that cover a thorough amount of available clarinet transcriptions. This deficiency exists primarily because transcriptions are not currently considered legitimate for study and performance. (Van Dessel 2006)

Another 2016 dissertation, titled "A Performance Practice Guide For Select Baroque Transcriptions For Clarinet" by Michael Brady Hough, suggests that transcriptions have not been fully incorporated into

clarinet repertoire practices; however, there is an awareness of the importance of these works, and a call to increase usage in the standard repertoire:

The Baroque period has an important but often overlooked wealth of literature for clarinet players. ... Performance practice of Baroque transcriptions is particularly significant. For instance, taking music written for a string instrument and transcribing it for a wind instrument brings out specific problems that must be addressed in the performance of a piece including phrasing, ornamentation, dynamic contrast, and transposition. Additionally, knowledge of basic Baroque performance practices is important for the authentic performance of works from this period. (Hough 2016)

Aside from the previously mentioned statements against the use of transcriptions, there is strong evidence that the use of transcriptions will continue to thrive as teaching tools and performance opportunities.

When we look specifically at the quintet genre, groups who wish to play only original compositions will quickly run out of variety within their repertoire with few Classical or Romantic pieces from which to choose. To engage audiences with a varied program of interesting works, transcriptions present a logical choice beyond Reicha and the composers of the 20<sup>th</sup>/21<sup>st</sup> century. Through the work of great arrangers it appears that transcriptions will become more accepted into wind repertoires by musicians, teachers, and audiences.

## CHAPTER III: JUSTIFICATION FOR TRANSCRIPTIONS OF STRING WORKS

Since its establishment in the 18th century the string quartet has been recognized by composers as one of the most favored mediums for chamber music compositions, with piano trios following closely behind. While some chamber music genres were abandoned for the larger orchestral medium during the 19<sup>th</sup> century the string quartet remained an important medium for composers throughout the Romantic era. The expressive, intimate, and versatile qualities of the ensemble lend itself well to the desires of composers, but most especially the Romantics. Unfortunately, this focus on string and piano music during the Romantic era, and to a lesser extent the Classical Era, meant that there was a very limited amount of wind chamber music written by major composers.

In an attempt to remedy this issue, wind players have looked to transcriptions for the opportunity to play masterworks of the chamber music canon. Wind quintets often looked to the string quartet genre as a source for these transcriptions. Table 3.1 shows a selected list of transcriptions of string quartet pieces for wind quintet. Not surprisingly, the pieces in this list represent some of the most often performed works in string quartet literature<sup>18</sup>. The majority of the pieces also fall within the neglected periods of the wind quintet repertoire— Classical and Romantic; however, only one movement from Beethoven’s extensive string quartet collection is represented.

**Table 3. 1 Selected string quartets transcribed for wind quintet**

Year	Composer	Piece	Arranger
1782	Mozart	String Quartet No. 14 in G Major “Spring” K. 387	William Purvis of the New York Wind Quintet
1784	Mozart	String Quartet in B-flat “The Hunt” K. 458	Geoffrey Emerson, horn Boosey & Hawkes
1785	Mozart	String Quartet No. 19 in C Major, “Dissonance”, K. 465	Geoffrey Emerson
1788	Haydn	String Quartet op. 55, No. 3	Geoffrey Emerson
1799	Beethoven	String Quartet, op. 18, no. 5 Movement III only	Albert Andraud in 22 Wind Quintets book
1827	Mendelssohn	String Quartet No. 2 in A minor, op. 13	William Purvis

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<sup>18</sup> The movement from the Franck quartet is a less popular piece in comparison to the rest of the list.

1873	Brahms	Quartet in a minor, op. 51, No. 2	Samuel Baron of the New York Wind Quintet
1875	Brahms	Quartet No. 3 in B-flat Major, op. 67	Mark A. Popkin of the Clarion Quintet
1879	Dvořák	Quartet in E-Flat Major, op. 51 “Slavonic”	Mark A. Popkin
1889	Franck	Scherzo from String Quartet in D	Geoffrey Emerson
1893	Dvořák	String Quartet No. 12 in F major, op. 96 “American”	George Barrere and Samuel Baron of the New York Wind Quintet
1893	Debussy	String Quartet in G minor	Mark A. Popkin
1960	Shostakovich	Quartet No. 8	Mark A. Popkin

As Melvin Berger points out in *Guide to Chamber Music*, “Beethoven is widely accepted as the most influential and revolutionary composer of all time, an emancipator who freed composition from the constraints and restrictions of the eighteenth-century Classicism.” (Berger 2001) The freedom in the music that Berger refers to is almost certainly referring to the late works of the composer, although there is some evidence of the composer’s rebellious nature in his early and middle period works<sup>19</sup>. More specifically, when people speak of “late Beethoven” they most often cite the late string quartets— op. 127, 130, 131, 132, 133, and 135— as the embodiment of this style. Beethoven chose the string quartet genre to express his final profound musical thoughts, without a single wind chamber composition written since 1820. As shown in Table 3.2, most of Beethoven’s wind music was written very early in his career.

**Table 3. 2 Beethoven’s chamber works for winds**

Year	Piece	Instrumentation	Other information
1786	Trio in G Major, WoO37	fl, bsn, pn	
1792	Duo in G Major WoO 26	2 fl	
1792	Sonata in B-flat Major Anh 4	fl, pn	authorship uncertain
1792	Octet in E flat, op.103	2 ob, 2 cl, 2 hn, 2 bsn	String Quintet, op. 4 made later
1792	Rondino in E flat, WoO 25	2 ob, 2 cl, 2 hn, 2 bsn	
1793	Quintet in E-flat, Hess 19	ob, bsn, 3 hn	
1795	Variations from <i>Don Giovanni</i> , WoO 28	2 ob, eh	
1795	Trio in C, op.87	2 ob, eh	
1795	Sextet for Horns and String Quartet, op. 81b	2 hn, 2 vln, vla, vlc	
1796	Serenade, op. 25	fl, vln, vla	version for fl and pn is op. 41

<sup>19</sup> Generally speaking Beethoven’s early period lasted until 1802, middle period 1802 until 1812, and late period 1812 until his death in 1827.

1796	Sextet in E flat, Op.71	2 cl, 2 hn, 2 bsn	
1796	Quintet for piano and winds in E $\flat$ major, op. 16	ob, cl, hn, bsn, pn	version for pn, vln, vla, and vlc is also op. 16
1797	March in B flat, WoO 29	2 cl, 2 hn, 2 bsn	
1798	Trio in B $\flat$ major, op. 11 ("Gassenhauer")	cl/vln, vlc, pn	version with vln instead of cl is Piano Trio No. 4
1799	Septet in E $\flat$ major, op. 20	cl, hn, bsn, vl, vla, vlc, bass	version for cl, vcl, and pn is Op.38
1800	Horn Sonata in F major, op. 17	hn, pn	
1801	Serenade in D major, Opus 25	fl, vln, vla	
1810	Three Duos, WoO 27	cl, bsn	
1812	Three Equali, WoO 30	2 tbn	
1815	Adagio in A-flat, Hess 297	3 hn	
1819	Six National Airs with Variations op. 105	fl/vln, pn	piano sonata with fl/vln obligato
1820	Ten National Airs with Variations, op. 107	fl/vln, pn	piano sonata with fl/vln obligato

Almost all the works are classical in nature, except the final two works for flute which are lighter salon-style works that feature virtuosic piano writing with an obligato flute part. Some of the earlier wind works have been transcribed for wind quintet along with early string works; however, there currently are no transcriptions for wind quintet from Beethoven's middle or late compositional periods (Table 3.3).

**Table 3.3 Beethoven works transcribed for Wind Quintet**

Year	Piece	Original Instrumentation	Arranger
1792	Wind Octet. Op. 103/	2 ob, 2 cl, 2 hn, 2 bsn	Israel Woodwind Quintet
1795	String Quintet in E-Flat, op. 4	2 vln, 2 vla, vlc	
1796	Sextet in E-flat Major, op. 71	2 cl, 2 hn, 2 bsn	Philadelphia Quintet
1796	Serenade op. 25	fl, vln, vla	Philadelphia Quintet
1799	Pieces for Musical Clock	Mechanical organ	Israel Woodwind Quintet
1799	String Quartet, op. 18, no. 5 Movement III only	2 vln, vla, vlc	Albert Andraud in 22 Wind Quintets book

The fact that wind players have absolutely no chamber repertoire, original or transcriptions, from Beethoven's late period means that they are missing out on playing one of the most influential composers in history, during his most well-known and beloved compositional period. Perhaps the reason no arranger has taken on the task is because these pieces are somehow sacred and should not be disturbed in any way.

Or perhaps they are not well suited for wind groups? To the latter question I would refer to all of the evidence in the advancement of wind playing over the past century since these pieces were written. Regarding the possible sacred nature of the Beethoven quartets, I believe that one can look at the transcription as a scholarly pursuit toward the understanding of a great composer from a unique performance perspective.

Once I decided to pursue a Beethoven quartet transcription, the question became “which one?”. I knew that I wanted to choose one of the late quartets due to their revolutionary place in the chamber music repertory, but again “which one?” As I began researching the late quartets op. 131 continued to be referred to as the most favored by many prominent composers<sup>20</sup>. Richard Wagner referred to the opening of the quartet as “the most melancholy sentiment in music”, and it was said that Franz Schubert “fell into such a state of excitement and enthusiasm that we were all frightened for him” (Berger 2001). Beyond these high praises, Beethoven himself considered this work to be his favorite. It is because of this prominence within Beethoven’s oeuvre that I selected it as the subject of the transcription. Like many of the other transcriptions of string quartets for wind quintet I chose one of the greatest pieces from a truly revolutionary composer. In short, I must echo the sentiments of William Purvis, arranger and New York Wind Quintet hornist, “The first question is why transcribe a work such as Mozart’s String Quartet KV 387, which is so perfectly rendered in the original, for another instrumental ensemble? The only answer for wind players is to have the opportunity to play and learn from this great work directly.”<sup>21</sup>

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<sup>20</sup> The Grosse Fugue, op. 133 was also mentioned frequently as one of Beethoven’s greatest achievements.

<sup>21</sup> <https://www.halleonard.com/product/viewproduct.action?itemid=124646>

## **CHAPTER IV: DISCUSSION OF VOICING CHOICES IN CREATING THIS TRANSCRIPTION**

The transcription presented here does not aim to reimagine the work, but rather to do the very best to bring out its original qualities within a new medium. While this transcription does push the boundaries for range, technique, and endurance within the quintet I made every attempt to keep it as idiomatic as possible while staying true to the original composition. When comparing the two ensembles, wind quintet versus string quartet, there are several challenges presented in terms of range and technical facility. To produce a transcription suitable for all members of the wind quintet one cannot simply give the first violin part to the flute, second violin part to the oboe or clarinet, viola to clarinet or horn, and cello to horn or bassoon. The changes in color within the given string instrument need to be considered in conjunction with the tone colors possible on each wind instrument. One issue in transcribing a string work for winds is that all of the string instruments have very large ranges, which are used to their fullest by Beethoven in this work. Luckily the Bassoon, Horn, and Clarinet also possess relatively large ranges, but the various tessituras are not all equally weighted in terms of dynamics and ease of playing as compared to string instruments. The main concern is that neither the flute or oboe can play the lowest register of the violin parts, either because the notes do not exist on the instrument or because the colors created do not match that of the violin. The clarinet, however, is well suited for the low range of the violin as well as most of the range of the viola. The art of combining voices within the heterogeneous wind quintet to sound like a piece originally written for homogeneous voices can be accomplished through thoughtful planning and deep knowledge of the way each instrument operates.

One technique that proved helpful in transitioning from the large ranges of the string instruments to relatively smaller ranges for winds was to splice one string line into the parts of two or even three wind instruments. Composers of original quintet music utilize this frequently due to range constraints or to attain the proper tone color for the given musical moment; the overall effect is one seamless line with slight changes in color. For example, in the first movement of Klughardt's Quintet he uses the flute to continue the line started by the oboe by overlapping one eighth note (Ex. 4.1)



**Ex. 4. 1 Klughardt, Quintet, op. 79, I: mm. 33-40**



I used this technique in my transcription in measure 86 of the first movement when the second violin part begins very low and soft, which presents problems for the oboe and the first violin part gets relatively high during a crescendo (Ex. 4.2).

**Ex. 4. 3 Comparison of transcription and original voicing in**

**Beethoven, String Quartet, op. 131, I: mm. 81-89**

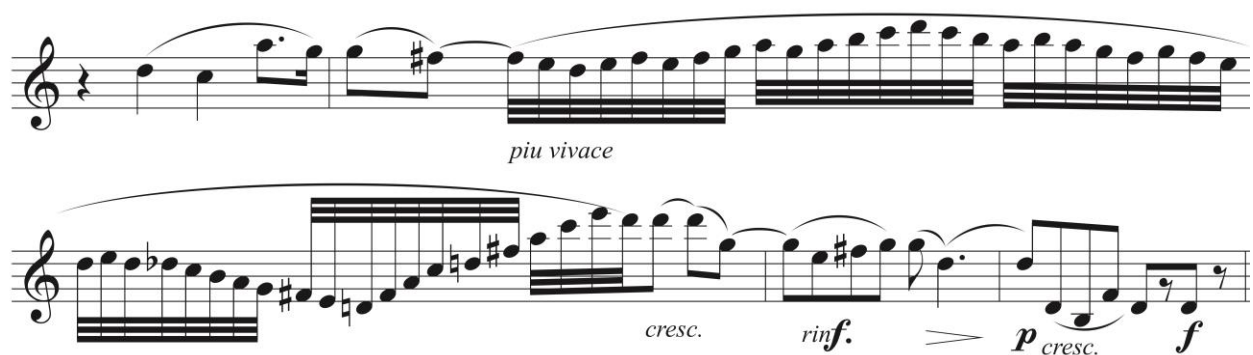
83

Musical score for Beethoven, String Quartet, op. 131, I: mm. 81-89. The score is written for four staves: Flute (Fl.), Oboe (Ob.), Violin 1 (Vln.), and Violin 2 (Vln.). The key signature is one sharp (F#). The score shows a comparison between the original voicing and a transcription. The original voicing has the flute playing the melody in measures 83-85 and the oboe playing the melody in measures 86-89. The transcription swaps these parts, with the oboe playing the melody in measures 83-85 and the flute playing the melody in measures 86-89. Dynamics include 'cresc.', '>', and 'p'.

Knowing that the natural tendency for the oboe is to play louder in the low register and then not as strong in the high reaches of the range prompted me to swap the “obvious” position of these voices- flute for first violin and oboe for second violin. As such, I begin with the oboe playing the melody line in the first violin at m.83, and then switch to the flute playing the melody on the last quarter note of m. 86 when it

begins to crescendo and go further into the high range. The oboe is capable of playing these high notes, but within the context of the tutti crescendo the flute is better suited to project the top voice. There were also several instances where I purposely avoided using this “splicing” technique in order to maintain the line within a more soloistic part. For example, in the third movement there is a virtuosic solo for the first violin that covers two octaves from B3 to B5 which works well for clarinet without having to split up the line over two instruments (Ex. 4.3).

**Ex. 4.5 Clarinet part from transcription of Beethoven String Quartet, op. 131: III, mm. 7-11**



Another concern when preparing the transcription was the proper combination of voices within the different types of textures created in the piece. As I listened to wind quintets from many different time periods I noticed that there were some standard roles or functions that each instrument served within the group. In many instances I tried to draw from these traditional placements to create more familiar textures in the transcription. For example, the horn and bassoon are often given long notes underneath a moving line in the upper woodwinds to serve as a harmonic underpinning as well as a palette for the other instruments to blend into. This voice also create a more symphonic sounding texture that makes the ensemble sound richer and less like disparate voices. One of many examples of this type of texture can be heard in the first movement of Paul Taffanel’s Wind Quintet (Ex. 4.4).

**Ex. 4. 6 Taffanel, Wind Quintet: I, mm. 138-144**



Finally, when I was looking at the various voicing combinations within the piece I again drew from some of the idiomatic writing found in the quintet repertoire. For example, when scoring the cello interjections that seem to interrupt the music in the *Adagio ma non troppo e semplice* section of the fourth movement (Ex. 4. 5) there is an easy comparison to the second movement of the Nielsen quintet where the bassoon serves a similar function (Ex. 4.6).

**Ex. 4. 8 Transcription of Beethoven, String Quartet, op. 131: IV, mm. 527-530**

This musical score excerpt for Beethoven's String Quartet, op. 131, IV, measures 527-530, is written for four staves in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The first three staves (violin I, violin II, and viola) feature complex, rapid sixteenth-note passages with many slurs and accents. The fourth staff (cello/bass) plays a more rhythmic accompaniment of eighth and sixteenth notes. The measures are numbered 527, 528, 529, and 530 at the beginning of each staff line.

Ex. 4. 9 Nielsen, Quintet, op. 43, II: mm. 59-64

This musical score is for measures 59-64 of the second movement of Nielsen's Quintet, op. 43. It is written for a quintet, with five staves. The key signature has one flat (B-flat), and the time signature is 3/4. The score begins with a key signature change from B-flat to A-flat in measure 59. The first four staves are for woodwinds and strings, while the fifth staff is for the bass. The first four staves feature a series of chords, with the first two staves marked *pp* (pianissimo) and the last two marked *cresc.* (crescendo). The fifth staff features a melodic line with a *cresc.* marking. The score concludes in measure 64 with a *mp* (mezzo-piano) marking.

## CHAPTER V: CONCLUSION

Transcriptions have been a huge source of inspiration in my musical development, and this project has provided a new outlet for this type of musical exploration. When first introduced to the transcriptions of Wieniawski's violin caprices, I was overwhelmed with the difficulty of realizing them as musical pieces on my instrument. It was through listening to the way in which violinists rendered these works that I began to see new, non-idiomatic ways of playing the flute including different concepts of articulation, timbre, vibrato, and musical interpretation. After tackling the solo violin works of Wieniawski and Paganini I ventured into major sonatas from romantic composers including transcriptions of the Richard Strauss Violin Sonata, op. 18 and Brahms Clarinet Sonata in f minor, op. 120, no. 1. These works provided a wonderful outlet to explore a different side of composers that I have studied and performed in an orchestral setting. Unfortunately, Romantic era compositions for wind chamber groups are still extremely limited even if one considers the use of transcriptions. The most striking discovery in my research was the virtual nonexistence of transcriptions of Beethoven's chamber works. Aside from one movement from Beethoven's early period, String Quartet, op. 18, no. 5, there are no published transcriptions of the string quartets for wind quintet. The Beethoven string quartets are considered to be the most influential group of works in the history of chamber music, and the opportunity to explore these works as a wind player called me to attempt a transcription.

Through working on this immense project, I have come to understand more about the shifts in opinions regarding transcriptions and the reasoning behind the creation of transcriptions throughout various historical periods in music. The Baroque period was by far the most open to the performance of compositions on more than one set instrumentation, an idea which was held over somewhat into the Classical era. However, starting in the middle of the Classical era and throughout much of the Romantic era we see a more strictly prescriptive approach to instrumentation set by the composer, especially with regards to "serious chamber music" as opposed to salon style music. Prompted by the many advancements in wind instrument design, there was a movement to create more works for wind

instruments as well as the desire to transcribe great works of past periods for ensembles of wind instruments. The use of transcriptions remains a contentious issue today, but there seems to be an understanding that each piece should be judged singularly. Thus, there can be transcriptions that are worthy of study and performance, while some are not able to reproduce the original musical intent adequately.

The transcription I have presented here is simply a starting point for me as I venture into the world of transcribing for wind quintet. To start with such a revered work within the chamber music repertory as Beethoven's op. 131 has been a humbling and exhilarating task. To share this work with new audiences and revisit it with experienced listeners from a different perspective is the ultimate goal of any transcription.

## **APPENDIX**

**Appendix 1 Score, Beethoven String Quartet No. 14 in c# minor, op. 131, transcription for wind quintet by author**

Score

# Quartet No. 14 in c# minor, op. 131

Ludwig van Beethoven

arr. Jessica Banks

## No. 1 Adagio ma non troppo e molto espressivo

The image displays a musical score for the first movement of Beethoven's Quartet No. 14 in c# minor, op. 131, arranged by Jessica Banks. The score is for five instruments: Flute, Oboe, Clarinet in A, Horn in F, and Bassoon. The key signature is c# minor (three sharps: F#, C#, G#) and the time signature is common time (C). The tempo and expression markings are 'Adagio ma non troppo e molto espressivo'. The Flute part begins with a melodic line in the first measure, marked with a forte (>f) dynamic and a piano (p) dynamic. The Oboe, Clarinet in A, Horn in F, and Bassoon parts are mostly silent in the first measure, with the Clarinet in A and Bassoon parts showing some activity in the second measure. The score is written on five staves, each with a clef and a key signature of three sharps.



2  
2/8 Quartet No. 14 in c# minor, op. 131

Fl. *cresc.*

Ob.

A Cl. *f* *p* *cresc.*

Hn. *f*

Bsn.

11

Fl. *dim.* *p*

Ob.

A Cl. *dim.* *p*

Hn. *cresc.* *dim.* *p*

Bsn. *f* *p*

16

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*p*

21

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*cresc.*

26

Fl.

Ob.

A Cl.

Hn.

Bsn.

*sf*  $\triangleright$  *p*

31

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

The image displays a musical score for a woodwind quartet, specifically Quartet No. 14 in c# minor, op. 131. The score is divided into two systems, each containing five staves for Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is c# minor, indicated by three sharps (F#, C#, G#) on the treble clef. The first system begins at measure 26. The Flute part starts with a whole note chord (F#, C#, G#) and then rests. The Oboe, Alto Clarinet, Horn, and Bassoon parts all begin with a half note (F#) and then continue with a melodic line. Dynamic markings include *sf* (sforzando) and *p* (piano) for the first system. The second system begins at measure 31. The Flute part starts with a half note (F#) and then continues with a melodic line. The Oboe, Alto Clarinet, Horn, and Bassoon parts all begin with a half note (F#) and then continue with a melodic line. Dynamic markings include *cresc.* (crescendo) for the second system.

36

Fl.

Ob.

A Cl.

Hn.

Bsn.

*sfz* *p*

41

Fl.

Ob.

A Cl.

Hn.

Bsn.

45

Fl.

Ob.

45

A Cl.

Hn.

Bsn.

50

Fl.

Ob.

50

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

54

Fl. *f* *p* *cresc.*

Ob.

A Cl. *f* *p* *cresc.*

Hn. *f* *p* *cresc.*

Bsn. *f* *p* *cresc.*

58

Fl. *piu cresc.*

Ob. *piu cresc.*

A Cl. *piu cresc.*

Hn. *piu cresc.*

Bsn. *piu cresc.*

--

Detailed description: This is a page of a musical score for a woodwind quartet. It contains two systems of staves, numbered 54 and 58. The instruments are Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is C# minor (three sharps: F#, C#, G#). The first system (measures 54-57) shows a dynamic shift from *f* (forte) to *p* (piano) for the Flute, Alto Clarinet, and Bassoon, with a *cresc.* (crescendo) marking. The Oboe and Horn parts are also present. The second system (measures 58-61) shows a *piu cresc.* (more crescendo) marking for all instruments. The score ends with a double bar line and two dashes (--) below the Bassoon staff.



61

Fl.

*fz* *dim.* *p*

Ob.

*fz* *dim.* *fz* *dim.* *p* *cresc.*

61

A Cl.

*fz* *dim.* *fz* *dim.* *p*

Hn.

*fz* *dim.* *fz* *p* *cresc.*

Bsn.

*fz* *dim.* *fz* *p* *cresc.*

63

Fl.

*p*

Ob.

*p*

63

A Cl.

*p*

Hn.

*p*

Bsn.

*p*

70

Fl.

Ob.

A Cl.

Hn.

Bsn.

*dolce*

75

Fl.

Ob.

A Cl.

Hn.

Bsn.



80

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*p*

81

82

83

84

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

85

86

87

[illegible]

93

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*sf*

*p*

97

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*sf*

*p*

101

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*sf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

105

Fl.

Ob.

A Cl.

Hn.

Bsn.

*fz*

*p*

*fz*

*p*

*fz*

*cresc.*

109

Fl.

Ob.

A Cl.

Hn.

Bsn.

*sf*

*p*

*cresc.*

*p cresc.*

*cresc.*

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

113

Fl.

Ob.

A Cl.

Hn.

Bsn.

*sf* *p* *sf* *p* *sf*

118

No. 2 Allegro molto viv

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p* *cresc. dim.* *p* *pp* *pp*

2

Fl.

Ob.

A Cl.

Hn.

Bsn.

8

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*



14

Fl.

Ob.

A Cl.

Hn.

Bsn.

19

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*p cresc.*

*f*

*f*

*p cresc.*

*f*

*f*

*p cresc.*

*f*

*f*

*p cresc.*

*f*

The musical score is presented in two systems. The first system, starting at measure 24, features five staves: Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part begins with a melodic line in the treble clef. The Oboe part enters in measure 25 with a sustained note. The Alto Clarinet part has a melodic line in the treble clef. The Horn part plays a rhythmic pattern in the treble clef. The Bassoon part plays a melodic line in the bass clef. Dynamics include *p* (piano) and *cresc.* (crescendo). The second system, starting at measure 30, continues the same instrumentation. The Flute part has a melodic line in the treble clef. The Oboe part has a melodic line in the treble clef. The Alto Clarinet part has a melodic line in the treble clef. The Horn part has a melodic line in the treble clef. The Bassoon part has a melodic line in the bass clef. Dynamics include *cresc.* (crescendo) and *>* (accent).



36

Fl.

Ob.

A Cl.

Hn.

Bsn.

*dim.*

*dim.*

*dim.*

*dim.*

42

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*p*

*piu p*

*cresc.*

*p*

*piu p*

*cresc.*

*p*

*piu p*

*cresc.*

*p*

*piu p*

48

Fl. *pp*

Ob. *pp*

A Cl. *pp*

Hn.

Bsn. *pp*

54

Fl. *poco rit.* *cresc.*

Ob. *poco rit.*

A Cl. *cresc.*

Hn.

Bsn. *poco rit.* *cresc.*

*in tempo*

60

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f* *p* *f* *p* *f*

66

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc. f* *f* *f* *f* *f* *f*

72

Fl.

Ob.

A Cl.

Hn.

Bsn.

78

Fl.

Ob.

A Cl.

Hn.

Bsn.

*sf* *sf* *fz* *p*

*sf* *sf* *fz* *p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

in tempo

84

Fl. *poco rit.* *p* *cresc.*

Ob. *poco rit.* *p* *cresc.*

A Cl. *p* *cresc.*

Hn. *poco rit.* *p* *cresc.*

Bsn. *poco rit.* *p* *cresc.*

90

Fl. *poco rit.*

Ob. *poco rit.*

A Cl. *poco rit.*

Hn. *poco rit.*

Bsn. *poco rit.*



## 23

67

68

Quartet No. 14 in c# minor, op. 131

25

The musical score is arranged in five staves, each for a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 118 to 124, and the second system covers measures 125 to 125. The instruments are Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.).

**Measure 118:** Flute (Fl.) and Bassoon (Bsn.) play a melodic line starting on a half note G#4, followed by quarter notes A#4, B4, and C5. Oboe (Ob.) and Alto Clarinet (A Cl.) play a similar melodic line starting on a half note F#4, followed by quarter notes G#4, A4, and B4. Horn (Hn.) plays a sustained chord of D#4 and E4. Dynamics: *p* (piano).

**Measures 119-124:** The melodic lines continue. Dynamics: *dim.* (diminuendo) from *p* to *pp* (pianissimo).

**Measure 125:** The melodic lines continue. Dynamics: *pp* (pianissimo) to *p* (piano). The score includes markings for *piu p* (pianissimo), *pp* (pianissimo), and *cresc.* (crescendo).



132

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f* *p* *p*

*f* *p* *f* *p*

*f* *p* *p*

*f* *p* *f* *p*

*f* *f* *p*

138

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p* *cresc.* *f* *sf* *sf* *sf* *f*

*f* *p* *cresc.* *f* *sf* *sf* *sf* *f*

*p* *cresc.* *f* *sf* *sf* *sf* *f*

*f* *p* *cresc.* *f* *sf* *sf* *sf* *f*

*f* *p* *cresc.* *f* *sf* *sf* *sf*

Quartet No. 14 in c# minor, op. 131

27

144

Fl.

Ob.

A Cl.

Hn.

Bsn.

150

cresc.

cresc.

cresc.

cresc.

cresc.

156 *poco rit.* *p* *espress.* *in tempo*

Fl.

Ob.

A Cl.

Hn.

Bsn.

*poco rit.* *p*

162 *cresc.* *p* *cresc.*

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.* *p* *cresc.*

167

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*f*

*f*

*f*

*f*

*p*

*f*

*p*

173

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

179

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f* *ff* *f* *ff* *f* *ff*

185

Fl.

Ob.

A Cl.

Hn.

Bsn.

*ff* *p* *ff* *ff* *p* *ff* *ff* *p* *ff* *ff* *p* *ff*

Detailed description: This image shows a page of a musical score for a woodwind quartet. The page is numbered 30 at the top left and is titled 'Quartet No. 14 in c# minor, op. 131' at the top center. The score is divided into two systems. The first system covers measures 179 to 184, and the second system covers measures 185 to 190. The instruments are Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one sharp (F#), and the time signature is 4/4. The first system features a melodic line in the Flute and Oboe, with the Alto Clarinet and Bassoon providing harmonic support. The second system features a more complex, rhythmic texture with all instruments playing. Dynamics include fortissimo (ff), forte (f), and piano (p). The score is written in a standard musical notation with staves, clefs, and various musical symbols.



191

Fl. *p* *mezza voce* *pp*

Ob.

A Cl. *p* *mezza voce* *pp*

Hn. *p* *mezza voce* *pp*

Bsn. *p* *mezza voce* *pp*

No 3. Allegro moderato

198

Fl. *f*

Ob. *f* *p*

A Cl. *p*

Hn. *f*

Bsn. *f*

3

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

7

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*piu vivace*

*piu vivace*

9

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*f*

*cresc.*

*rinf.*

*cresc.*

*f*

*cresc.*

*f*

No 4. Andante ma non troppo e molto cantabile

11

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*cresc.*

*f*

*p*

*dolce*

*p*

*cresc.*

*f*

*p*

*dolce*

*p*

*dolce*

*p*

*p*



78

## 35

24

Fl.

Ob.

24

A Cl.

Hn.

Bsn.

arco

pizz.

cresc.

cresc.

cresc.

80

42

Fl.

Ob.

A Cl.

Hn.

Bsn.

46

Fl.

Ob.

A Cl.

Hn.

Bsn.

52

Fl.

Ob.

52

A Cl.

Hn.

Bsn.

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*



55

Fl. *p dolce*

Ob. *p*

A Cl. *p*

Hn.

Bsn. *p*

*cresc.*

58

Fl. *p*

Ob. *p*

A Cl. *p*

Hn.

Bsn. *p*

*cresc.*

61

Fl. *p cresc.*

Ob. *p cresc.*

A Cl. *p cresc.*

Hn.

Bsn. *p cresc.*

63

Fl. *p dim.*

Ob. *p*

A Cl. *p*

Hn.

Bsn. *p*

65 **Piu mosso**

Fl. *pp*

Ob. *pp*

A Cl. *pp*

Hn. *pp*

Bsn. *pp*

69

Fl.

Ob.

A Cl. *pp*

Hn.

Bsn.



73

Fl.

Ob.

A Cl.

Hn.

Bsn.

*pp*

77

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

Detailed description: This image shows a page of a musical score for a woodwind quartet. The page is numbered 42 at the top left and is titled 'Quartet No. 14 in c# minor, op. 131' at the top center. The score is divided into two systems, each containing five staves for Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The first system starts at measure 73. The Flute part begins with a melodic line of eighth notes. The Oboe, Alto Clarinet, and Horn parts have rests, while the Bassoon plays a rhythmic pattern of eighth notes. Dynamic markings include *pp* (pianissimo) for the Flute, Oboe, and Horn. The second system starts at measure 77. The Flute continues its melodic line. The Oboe and Alto Clarinet enter with a new melodic line. The Horn and Bassoon continue their rhythmic patterns. A dynamic marking of *p* (piano) appears in the Horn part. The score is written in C# minor, indicated by three sharps in the key signature.

Quartet No. 14 in c# minor, op. 131

43

81

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

3

85

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*sf*

*sf*

*sf*

*f*

*sf*

*sf*

*sf*

*f*

*sf*

*sf*

*sf*

3

88

## 45

[illegible]

99

Fl.

Ob.

99

A Cl.

Hn.

Bsn.

*cresc.*

*p*

*dolce*

*cresc.*

103

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*p*

*cresc.*

*p*

*tr*

*dolce*

107

Fl.

Ob.

A Cl.

Hn.

Bsn.

*dolce*

*cresc.*

111

Fl.

Ob.

A Cl.

Hn.

Bsn.

114

Fl.

Ob.

A Cl.

Hn.

Bsn.



92

## 49

126

Fl. *cresc.* *sf* *p* *cresc.* *sf* *p* *cresc.*

Ob. *cresc.* *sf* *p* *cresc.* *sf* *p* *cresc.*

A Cl. *cresc.* *sf* *p* *cresc.* *sf* *p* *cresc.*

Hn.

Bsn. *cresc.* *sf* *p* *cresc.* *sf* *p* *cresc.*



134

Fl.

cresc.

*p*

Ob.

cresc.

*p*

134

A Cl.

cresc.

*p*

Hn.

*quasi pizz.*

Bsn.

cresc.

*p*

138

Fl.

Ob.

138

A Cl.

Hn.

Bsn.

*p*

Detailed description: This page contains the musical score for measures 134 through 138 of Quartet No. 14 in c# minor, op. 131. The score is written for five instruments: Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is c# minor (three sharps: F#, C#, G#). The time signature is not explicitly shown but is 4/4. Measures 134-138 are divided into two systems. In the first system (measures 134-137), the Flute, Oboe, and Alto Clarinet parts feature a rapid sixteenth-note scale-like passage marked 'cresc.' (crescendo) and 'p' (piano). The Horn part is marked 'quasi pizz.' (quasi pizzicato). The Bassoon part also features a rapid sixteenth-note passage marked 'cresc.' and 'p'. In the second system (measures 138), the Flute and Oboe parts continue with similar rapid passages. The Alto Clarinet part has a 'p' marking. The Horn part has a 'p' marking. The Bassoon part has a 'p' marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

141

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*p dolce*

144

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*p*

*p*

*p*



Quartet No. 14 in c# minor, op. 131

53

152

Fl. *cresc.* *dim.* *p*

Ob. *cresc.* *dim.* *p*

A Cl. *cresc.* *dim.* *p*

Hn. *p*

Bsn. *p*

155

Fl. *p* *cresc.*

Ob. *p* *cresc.*

A Cl. *p* *cresc.*

Hn. *p* *cresc.*

Bsn. *p* *cresc.*

54

## Quartet No. 14 in c# minor, op. 131

158

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

160

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.* *dim.* *cresc.* *p dolce*

*cresc.* *dim.* *cresc.* *p dolce*

*cresc.* *dim.* *p* *sf* *p dolce*

*cresc.* *dim.* *p* *sf*

*cresc.* *dim.* *p* *sf*

*Allegretto*



164

Fl.

Ob.

164

A Cl.

Hn.

*p dolce*

Bsn.

*p dolce*

171

Fl.

Ob.

171

A Cl.

Hn.

Bsn.

178

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

185

Adagio ma non troppo e semplice

*dim.* *p* *p* *sotto voce*

*dim.* *p* *p* *sotto voce*

*dim.* *p* *p* *sotto voce*

*dim.* *p* *p* *sotto voce*

*p* *sotto voce*

Detailed description: This page contains two systems of musical notation for a woodwind quartet. The first system covers measures 178 to 184. It features five staves: Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is three sharps (F#, C#, G#). The music is characterized by melodic lines with slurs and dynamic markings such as *cresc.* (crescendo). The second system covers measures 185 to 189. It begins with a tempo and mood instruction: "Adagio ma non troppo e semplice". The notation includes dynamic markings like *dim.* (diminuendo) and *p* (piano), and the instruction *sotto voce* (softly). The time signature changes from 4/4 to 3/4 in measure 188. The woodwinds play sustained notes or simple melodic fragments, while the bassoon has a more active line in the final measure.

Quartet No. 14 in c# minor, op. 131

57

189

Fl.

Ob.

A Cl.

Hn.

Bsn.

191

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



MCW

197

Fl.

Ob.

A Cl.

Hn.

Bsn.

199

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

60 Quartet No. 14 in c# minor, op. 131

201

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*p*

*p*

*p*

*p*

203

Fl.

Ob.

A Cl.

Hn.

Bsn.

*poco cresc.* *p*

*pp*

*poco cresc.* *p*

*poco cresc.* *p*

*pp*

*poco cresc.* *p*

*poco cresc.* *p*

*f*

The musical score is for a woodwind quartet. The first system (measures 205-210) features the following parts:

- Fl. (Flute):** Measures 205-210, starting with a *pp* dynamic.
- Ob. (Oboe):** Measures 205-210, with a *pp* dynamic in measure 210.
- A Cl. (Alto Clarinet):** Measures 205-210, with a *pp* dynamic in measure 210.
- Hn. (Horn):** Measures 205-210, with a *pp* dynamic in measure 210.
- Bsn. (Bassoon):** Measures 205-210, starting with a *pp* dynamic and a *ff* dynamic in measure 210.

The second system (measures 207-212) features the following parts:

- Fl. (Flute):** Measures 207-212, with a *pp* dynamic in measure 207 and a *cresc.* dynamic in measure 212.
- Ob. (Oboe):** Measures 207-212, with a *cresc.* dynamic in measure 212.
- A Cl. (Alto Clarinet):** Measures 207-212, with a *cresc.* dynamic in measure 212.
- Hn. (Horn):** Measures 207-212, with a *cresc.* dynamic in measure 212.
- Bsn. (Bassoon):** Measures 207-212, with a *cresc.* dynamic in measure 212.

209

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*p*

*p*

*p*

*p*

211

Fl.

Ob.

A Cl.

Hn.

Bsn.

*poco cresc.* *p*

*p* *pp*

*f* *pp*

*poco cresc.* *p*

*poco cresc.* *p* *pp*

*poco cresc.* *p* *f* *pp*

Detailed description: This page contains two systems of musical notation for a woodwind quartet. The first system covers measures 209 and 210. Measure 209 features a complex, rapid sixteenth-note melody in the Flute, which is mirrored by the Oboe, Alto Clarinet, and Horn. The Bassoon plays a steady eighth-note accompaniment. All instruments are marked with a piano (*p*) dynamic. Measure 210 continues the melodic lines, with the Flute, Oboe, and Bassoon marked *p*, while the Alto Clarinet and Horn are marked *p*. The second system covers measures 211 and 212. In measure 211, the Flute and Alto Clarinet have a melodic line marked *poco cresc.* and *p*. The Oboe is silent. The Horn and Bassoon have a melodic line marked *poco cresc.* and *p*. In measure 212, the Flute and Alto Clarinet play a melodic line marked *p*, while the Oboe is silent. The Horn and Bassoon play a melodic line marked *p*. The Bassoon also has a forte (*f*) dynamic marking. The Flute and Alto Clarinet have a pianissimo (*pp*) dynamic marking. The Oboe has a forte (*f*) dynamic marking. The Horn and Bassoon have a pianissimo (*pp*) dynamic marking.

Quartet No. 14 in c# minor, op. 131

63

213

Fl.

Ob.

A Cl.

Hn.

Bsn.

214

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*



215

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

217

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*p*

*p*

*p*

*p*

The image shows a musical score for a woodwind quartet. The top system covers measures 215 to 216. The bottom system covers measures 217 to 218. The instruments are Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is C# minor (three sharps: F#, C#, G#). The time signature is 4/4. In measures 215-216, all instruments are marked with a crescendo (*cresc.*). In measure 217, there are dynamic markings: *p* (piano) for the Flute, Oboe, Alto Clarinet, and Horn, and *p* (piano) for the Bassoon. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs.

219

Fl. *cresc.* *dim.* *cresc.*

Ob.

A Cl. *cresc.* *dim.* *cresc.*

Hn. *cresc.* *dim.* *cresc.*

Bsn. *cresc.* *dim.* *cresc.*

221

Fl. *solito voce* *p*

Ob. *p*

A Cl. *p*

Hn. *p*

Bsn. *p*



222

Fl.

Ob.

A Cl.

Hn.

Bsn.

224

Fl.

Ob.

A Cl.

Hn.

Bsn.

226

Fl.

cresc.

Ob.

cresc.

3

3

3

dim.

3

3

A Cl.

226

Hn.

Bsn.

227

Fl.

tr

p

Ob.

cresc.

p

p

A Cl.

227

cresc.

3

3

3

3

dim.

3

p

Hn.

Bsn.

cresc.

p

p

229

Fl. *tr* *morendo*

Ob. *piu p* *morendo*

A Cl. *piu p* *morendo*

Hn.

Bsn. *piu p* *morendo*

231

Fl. *tr* *ppp* *Allegretto* *p dolce*

Ob. *ppp* *p*

A Cl. *ppp* *p dolce*

Hn. *p*

Bsn. *ppp* *p*

Detailed description: This page contains two systems of musical notation for a woodwind quartet. The first system covers measures 229 and 230. The second system covers measures 231 and 232. The instruments are Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is C# minor (three sharps). The first system features a trill in the flute and a crescendo (morendo) in all parts. The second system begins with a tempo change to 'Allegretto' in measure 231, marked with a 2/4 time signature. Dynamics include ppp, p, and p dolce. The horn and bassoon parts are more active in the second system.

235

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*dim.*

242

Fl.

Ob.

A Cl.

Hn.

Bsn.

*in tempo*

*p* *3* *piu p* *3* *pp* *cresc.*

*tr* *tr* *tr*

*p*

*p*

*p*

70 Quartet No. 14 in c# minor, op. 131

245

Fl.

Ob.

A Cl.

Hn.

Bsn.

248

Fl.

Ob.

A Cl.

Hn.

Bsn.

Quartet No. 14 in c# minor, op. 131

71

250

Fl. *p* *cresc.* *dim.*

Ob. *p* *cresc.* *dim.*

A Cl. *p* *cresc.* *dim.*

Hn. *p* *cresc.* *dim.*

Bsn. *p* *cresc.* *dim.*

252

Fl. *cresc.*

Ob. *cresc.*

A Cl. *cresc.*

Hn. *cresc.*

Bsn. *cresc.*



254 *tr* *Allegretto*

Fl. *p* *p dolce*

Ob. *p* *dolce*

A Cl. *p* *p*

Hn. *p* *p*

Bsn. *p*

258

Fl.

Ob. *cresc.* *f*

A Cl. *cresc.* *f*

Hn. *cresc.*

Bsn. *cresc.* *f*

264

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

266

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*



269

Fl. *cresc.* *p* *p*

Ob.

A Cl. *cresc.* *p* *p*

Hn. *cresc.* *p* *p*

Bsn. *cresc.* *p* *p*

276

Fl. *cresc.* **5. Presto**

Ob. *cresc.*

A Cl. *cresc.*

Hn.

Bsn. *cresc.* *f*

3

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

8

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

76 Quartet No. 14 in c# minor, op. 131

The musical score shows five staves for Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has three sharps (F#, C#, G#). Measure 76 starts with a rehearsal mark '13'. The Flute part has sixteenth-note runs. The Oboe, A Clarinet, Horn, and Bassoon parts have quarter-note patterns. All instruments play fortissimo (*f*) from measure 80 onwards.

This musical score is for measures 18 through 22 of 'The Swan' from Swan Lake. It features five staves: Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is D major (two sharps). The time signature is 4/4. A double bar line is placed between measures 18 and 19. The Flute part is mostly rests, with a single note in measure 18. The Oboe, Alto Clarinet, Horn, and Bassoon parts all begin in measure 18 with a half note, followed by quarter notes. The Oboe, Alto Clarinet, and Horn parts have a crescendo (cresc.) marking in measure 20. The Bassoon part has a piano (p) marking in measure 18 and a crescendo (cresc.) marking in measure 20. The Alto Clarinet part has a piano (p) marking in measure 18 and a crescendo (cresc.) marking in measure 20. The Horn part has a piano (p) marking in measure 18 and a crescendo (cresc.) marking in measure 20. The Bassoon part has a piano (p) marking in measure 18 and a crescendo (cresc.) marking in measure 20.

23

Fl.

Ob.

A Cl.

Hn.

Bsn.

29

*Molto poco adagio.*

Fl.

Ob.

A Cl.

Hn.

Bsn.

Tempo I

34 *un poco più adagio*

Fl.

Ob. *piu p* *pp*

A Cl. *piu p* *pp*

Hn. *pp*

Bsn. *piu p* *pp*

39

Fl.

Ob.

A Cl.

Hn.

Bsn.

in tempo

44

Fl.

Ob.

A Cl.

Hn.

Bsn.

49

53

*rit.*

*f*

54

Fl. *p* *cresc.*

Ob. *p* *cresc.*

A Cl. *p* *cresc.*

Hn. *cresc.*

Bsn. *p* *cresc.*

59

Fl. *f* *sf* *f*

Ob. *f* *sf* *f*

A Cl. *f* *sf* *f*

Hn. *f* *sf* *f*

Bsn. *f* *sf* *f*

Detailed description: This image shows a page of a musical score for a woodwind quartet. The page is numbered 80 and is titled 'Quartet No. 14 in c# minor, op. 131'. The score is divided into two systems. The first system covers measures 54 to 58, and the second system covers measures 59 to 63. The instruments are Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. In the first system, measures 54-58, all instruments play a melodic line starting on a half note G#4, followed by quarter notes A4, B4, and C#5. The dynamics are marked *p* (piano) at the beginning of measure 54 and *cresc.* (crescendo) starting in measure 56. The second system, measures 59-63, shows a change in dynamics. Measures 59-61 are marked *f* (forte), measure 62 is marked *sf* (sforzando), and measure 63 is marked *f*. The melodic line continues with the same rhythmic pattern.



64

Fl. *f* *f* *p* *p*

Ob. *f* *f* *p* *p*

A Cl. *f* *f* *p* *p*

Hn. *f* *f* *p* *p*

Bsn. *f* *f* *p* *p*

69

Fl. *p* *placevole*

Ob. *p* *placevole*

A Cl. *p* *placevole*

Hn. *p* *placevole*

Bsn. *p* *placevole*



74

Fl.

Ob.

A Cl.

Hn.

Bsn.

79

Fl.

Ob.

A Cl.

Hn.

Bsn.

Detailed description: This image shows a page of a musical score for a woodwind quartet. The page is numbered 82 and is titled 'Quartet No. 14 in c# minor, op. 131'. The score is divided into two systems, each containing five staves for Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system covers measures 74 to 78. In measure 74, the Flute has a whole rest, while the Oboe, Alto Clarinet, Horn, and Bassoon all play quarter notes. The second system covers measures 79 to 83. In measure 79, the Flute has a whole rest, while the Oboe, Alto Clarinet, Horn, and Bassoon all play quarter notes. The score continues with similar patterns of rests and notes for the next measures.

84

Fl.

Ob.

A Cl.

Hn.

Bsn.

*pp*

*pp*

89

Fl.

Ob.

A Cl.

Hn.

Bsn.

*pp*

*pp*

94

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*p*

99

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*p*

*cresc.*

104

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*cresc.*

109

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*cresc.*

*Ritmo di quattro battute*

*cresc.*

114

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*Ritmo di quattro battute  
cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

120

Fl.

Ob.

A Cl.

Hn.

Bsn.

Quartet No. 14 in c# minor, op. 131

87

125

Fl. *p* *cresc.*

Ob. *p* *cresc.*

125

A Cl. *p* *cresc.*

Hn. *p* *cresc.*

Bsn. *p* *cresc.*

130

Fl. *p* *cresc.* *p*

Ob. *p* *cresc.* *p*

130

A Cl. *p* *cresc.* *p*

Hn. *p* *cresc.* *p*

Bsn. *p* *cresc.* *p*

88 Quartet No. 14 in c# minor, op. 131

135

Fl. *cresc.* *p* *cresc.*

Ob. *cresc.* *p* *cresc.*

A Cl. *cresc.* *p* *cresc.*

Hn.

Bsn. *cresc.* *p* *cresc.*

140

Fl. *p*

Ob. *p*

A Cl. *p*

Hn.

Bsn. *p*



145

Fl.

Ob.

A Cl.

Hn.

Bsn.

150

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*



155

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*f*

*f*

*f*

*f*

160

Fl.

Ob.

A Cl.

Hn.

Bsn.

*più f*

*ff*

*f più f*

*ff*

*più f*

*ff*

*più f*

*ff*

*più f*

*ff*

166

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

171

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

176

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*p*

181

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*f*

*f*

*f*

*f*

*f*

The image displays a musical score for a woodwind quartet, specifically Quartet No. 14 in c# minor, op. 131. The score is presented in two systems, covering measures 176 to 181. The instruments are Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is c# minor, indicated by three sharps (F#, C#, G#) on the treble clef. The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The first system (measures 176-180) shows a dynamic shift from *f* (forte) to *p* (piano) for the Flute, Oboe, and Bassoon. The second system (measures 181-185) shows a return to *f* for all instruments. The notation includes various note values, rests, and dynamic markings.

186

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*cresc.*

191

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*cresc.*

*Molto poco adagio.*

197

Fl. *dim.* *piu p*

Ob. *dim.*

A Cl. *dim.*

Hn.

Bsn.

**Tempo I**

202

Fl. *un poco più adagio*

Ob. *piu p* *pp*

A Cl. *piu p* *pp*

Hn. *pp*

Bsn. *piu p* *pp*

207

Fl.

Ob.

A Cl.

Hn.

Bsn.

212

Fl.

Ob.

A Cl.

Hn.

Bsn.

*rit.*

*f*

*in tempo*

217

Fl.

Ob.

A Cl.

Hn.

Bsn.

222

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*cresc.*



227

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f* *sf* *f*

232

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f* *f* *p* *p* *p*



237

Fl.

Ob.

*piacevole*

A Cl.

*piacevole*

Hn.

Bsn.

242

Fl.

Ob.

A Cl.

Hn.

Bsn.

247

Fl.

Ob.

A Cl.

Hn.

Bsn.

252

Fl.

Ob.

A Cl.

Hn.

Bsn.

*pp*

*pp*

257

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

A Cl. *cresc.*

Hn.

Bsn. *cresc.*

262

Fl. *p* *cresc.*

Ob. *p* *cresc.*

A Cl. *p* *cresc.*

Hn.

Bsn. *p* *cresc.*

Quartet No. 14 in c# minor, op. 131 101

267

Fl.

*p*

*cresc.*

*p*

Ob.

*p*

*cresc.*

*p*

267

A Cl.

*p*

*cresc.*

*p*

Hn.

Bsn.

*p*

*cresc.*

*p*

272

Fl.

*cresc.*

*p*

Ob.

*cresc.*

*p*

272

A Cl.

*cresc.*

*p*

Hn.

Bsn.

*cresc.*

*p*

102 Quartet No. 14 in c# minor, op. 131

Fl. *Ritmo di quattro battute*  
cresc.

Ob. *cresc.*

A Cl. *cresc.*

Hn. *cresc.*

Bsn. *cresc.*

282

Fl. *p* *Ritmo di quattro battute*  
cresc.

Ob. *p* *cresc.*

A Cl. *p* *cresc.*

Hn. *p* *cresc.*

Bsn. *p* *cresc.*

## 103

[illegible]

293

Fl. *cresc.* *p* *cresc.*

Ob. *cresc.* *p* *cresc.*

293

A Cl. *cresc.* *p* *cresc.*

Hn. *cresc.* *p* *cresc.*

Bsn. *cresc.* *p* *cresc.*

104  
298 Quartet No. 14 in c# minor, op. 131

Fl. *p* *cresc.*

Ob. *p* *cresc.*

A Cl. *p* *cresc.*

Hn.

Bsn. *p* *cresc.*

303

Fl. *p* *cresc.* *p*

Ob. *p* *cresc.* *p*

A Cl. *p* *cresc.* *p*

Hn.

Bsn. *p* *cresc.* *p*



Quartet No. 14 in c# minor, op. 131 105

308

Fl.

Ob.

A Cl.

Hn.

Bsn.

313

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*



106 Quartet No. 14 in c# minor, op. 131

3/8

Fl.

Ob.

318 A Cl.

Hn.

Bsn.

*cresc.*

323

Fl.

Ob.

323 A Cl.

Hn.

Bsn.

*f* *più f* *ff*

*f* *più f* *ff*

*f* *più f* *ff*

*f* *più f* *ff*

*f* *più f* *ff*

Quartet No. 14 in c# minor, op. 131

107

328

Fl.

Ob.

328

A Cl.

Hn.

Bsn.

334

Fl.

Ob.

334

A Cl.

Hn.

Bsn.

108  
339 Quartet No. 14 in c# minor, op. 131

Fl. *f*

Ob. *f*

A Cl. *f*

Hn. *f*

Bsn. *f*

344

Fl. *p*

Ob. *p*

A Cl. *p*

Hn. *p*

Bsn. *p*

349 Quartet No. 14 in c# minor, op. 131 109

Fl.

Ob.

A Cl.

Hn.

Bsn.

*pp*

*pp*

*pp*

*pp*

354

Fl.

Ob.

A Cl.

Hn.

Bsn.

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

110  
359 Quartet No. 14 in c# minor, op. 131

Fl. *sempre pp*

Ob.

A Cl. 359

Hn.

Bsn.

365 *Molto poco adagio.*

Fl.

Ob.

A Cl. 365

Hn.

Bsn.

Quartet No. 14 in c# minor, op. 131 111

370 *un poco più adagio* **Tempo I**

Fl. *pp*

Ob. *pp*

A Cl. *pp*

Hn. *pp*

Bsn. *pp*

375 *in tempo*

Fl. *rit.* *p*

Ob. *rit.* *p*

A Cl. *rit.* *p*

Hn. *rit.*

Bsn. *rit.* *p*

112 Quartet N° 14 c# minor, op. 135

380

Fl.

*sempre pp*

Ob.

*sempre pp*

A Cl.

*sempre pp*

Hn.

Bsn.

*sempre pp*

385

Fl.

Ob.

A Cl.

Hn.

Bsn.



Quartet No. 14 in c# minor, op. 131

113

390

Fl. *sempre pp*

Ob. *sempre pp*

A Cl. *sempre pp*

Hn.

Bsn. *sempre pp*

395

Fl.

Ob.

A Cl. *sempre pp*

Hn.

Bsn.



114  
400 Quartet No. 14 in c# minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

405

Fl.

Ob.

A Cl.

Hn.

Bsn.

405

Quartet No. 14 in c# minor, op. 131 *Molto poco adagio* 115

411

Fl. *dim.* *piu p*

Ob. *dim.*

411

A Cl. *dim.*

Hn.

Bsn. *dim.*

*un poco più adagio* **Tempo I**

416

Fl. *piu p* *pp*

Ob. *pp*

416

A Cl. *pp*

Hn. *pp*

Bsn. *piu p* *pp*

116 Quartet No. 14 in c# minor, op. 131

Fl. *pp*

Ob.

A Cl. *421*

Hn.

Bsn.

*in tempo*

Fl. *rit.* *f*

Ob. *rit.* *f*

A Cl. *426* *rit.* *f*

Hn. *rit.* *f*

Bsn. *rit.* *f*

431 Quartet No. 14 in c#-minor, op. 131 117

Fl.

Ob.

A Cl.

Hn.

Bsn.

436

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*cresc.*

118 Quartet No. 14 in c# minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f* *sf* *f*

446

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f* *f* *p* *p* *piacevole* *p* *piacevole*

Quartet No. 14 in c# minor, op. 131

119

451

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p* *cresc.*

*cresc.*

*cresc.*

*p* *cresc.*

457

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

*p* *cresc.*

*p* *cresc.*

120 Quartet No. 14 in c# minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

468

Fl.

Ob.

A Cl.

Hn.

Bsn.



Quartet No. 14 in c# minor, Op. 13

473 121

Fl. *dim.*

Ob. *pp*

A Cl. *pp*

Hn. *stopped* *pp*

Bsn. *pp*

478

Fl. *sempre pp*

Ob. *sempre pp*

A Cl. *sempre pp*

Hn. *sempre pp*

Bsn. *sempre pp*



122  
483

Quartet No. 14 in c# minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

488

normal

cresc.

cresc.

488

cresc.

open

cresc.

cresc.

Fl.

Ob.

A Cl.

Hn.

Bsn.

493 Quartet No. 14 in c# minor, op. 131 123

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*f*

*f*

*f*

*f*

498 No. 6 Adagio quasi un poco anda

Fl.

Ob.

A Cl.

Hn.

Bsn.

*ff*

*ff*

*ff*

*ff*

*ff*

*p*

*p*

*p*

*p*

*attacca*

124

## Quartet No. 14 in c# minor, op. 131

Fl. *cresc.* *p* *cresc.*

Ob. *cresc.*

A Cl. *cresc.* *p* *cresc.*

Hn. *cresc.* *p*

Bsn. *cresc.* *p* *cresc.*

9 Fl. *dim.* *p* *cresc.*

Ob. *dim.* *p* *cresc.*

9 A Cl. *dim.* *p* *cresc.*

Hn. *cresc.*

Bsn. *dim.* *p* *cresc.*

Quartet No. 14 in c# minor, op. 131

125

15

Fl.

Ob.

A Cl.

Hn.

Bsn.

*sf* *p*

*sf* *p*

*sf* *p*

*sf* *p*

*sf* *p*

21

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.* *sf* *dim.* *p*

*cresc.* *sf* *dim.* *p*

*cresc.* *sf* *dim.* *p*

*cresc.* *sf* *dim.* *p*

*cresc.* *sf* *dim.* *p*

126 Quartet No. 14 in c# minor, op. 131 No 7. Allegro

Fl. *cresc.* *p* *p* *ff*

Ob. *cresc.* *p* *p* *ff*

A Cl. *cresc.* *p* *p* *ff*

Hn. *ff*

Bsn. *cresc.* *p* *p* *ff*

2

Fl. *2*

Ob. *2*

A Cl. *2*

Hn.

Bsn.

Quartet No. 14 in c# minor, op. 131

127

7

Fl.

Ob.

A Cl.

Hn.

Bsn.

11

Fl.

Ob.

A Cl.

Hn.

Bsn.



128 Quartet No. 14 in c# minor, op. 131

Fl. *p*

Ob.

A Cl. *p*

Hn.

Bsn. *p*

129

Fl.

Ob.

A Cl. *p*

Hn.

Bsn.

Quartet No. 14 in c# minor, op. 131

23 129

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

27

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*



130 Quartet No. 14 in c# minor, op. 131

32

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*p*

37

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

Quartet No. 14 in c# minor, op. 131

131

42

Fl.

Ob.

A Cl.

Hn.

Bsn.

46

Fl.

Ob.

A Cl.

Hn.

Bsn.

132  
50

Quartet No. 14 in c# minor, op. 131

Fl. *p* *cresc.*

Ob. *p* *cresc.*

A Cl. *p* *cresc.*

Hn. *p* *cresc.* *ff* *ff*

Bsn. *ff*

54

Fl. *ff* *p* *cresc.* *simile*

Ob. *ff*

A Cl. *ff* *p* *cresc.*

Hn. *p* *cresc.*

Bsn. *p* *cresc.*

59 *poco riten.* **in tempo** Quartet No. 1 in C# minor, op. 131 133

Fl. *p* *cresc.*

Ob.

A Cl. *p* *cresc.* *poco riten.* *simile*

Hn. *p* *cresc.*

Bsn. *p* *cresc.*

64 **in tempo**

Fl. *p* *cresc.* *rit.*

Ob. *p* *cresc.* *espress.* *poco riten.* **in tempo** *rit.*

A Cl. *p* *cresc.* *rit.*

Hn. *p* *cresc.* *rit.*

Bsn. *p* *cresc.* *rit.*

134  
69 Quartet No. 14 in c# minor, op. 121

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*  
in tempo

73

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*ff*

80 Quartet No. 14 in c# minor, op. 131 135

Fl.

Ob.

A Cl.

Hn.

Bsn.

84

Fl.

Ob.

A Cl.

Hn.

Bsn.

136 Quartet No. 14 in c# minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

92

Fl.

Ob.

A Cl.

Hn.

Bsn.

*sempre f*

*f*

*f*

*sempre f*



Quartet No. 14 in c# minor, op. 131

137

96

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*f*

*f*

*f*

*f*

100

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*f*

*f*

*f*

*f*

138 Quartet No. 14 in c# minor, op. 131

104

Fl.

Ob.

A Cl.

Hn.

Bsn.

108

Fl.

Ob.

A Cl.

Hn.

Bsn.

Quartet No. 14 in c# minor, op. 131 139

113

Fl.

Ob.

A Cl.

Hn.

Bsn.

117

Fl.

Ob.

A Cl.

Hn.

Bsn.

140 Quartet No. 14 in c# minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

127

Fl.

Ob.

A Cl.

Hn.

Bsn.

*non legato*

Quartet No. 14 in c# minor, op. 131

141

131

Fl.

Ob.

A Cl.

Hn.

Bsn.

135

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

142  
139 Quartet No. 14 in c# minor, op. 131

Fl. *non legato*

Ob.

A Cl. *non legato*

Hn. *non legato*

Bsn.

142

Fl. *dim.*

Ob. *non legato* *dim.*

A Cl. *dim.*

Hn. *dim.*

Bsn. *dim.*



Quartet No. 14 in c# minor, op. 131

143

146

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*Ritmo di tre battute*

*p*

150

Fl.

Ob.

A Cl.

Hn.

Bsn.



144 Quartet No. 14 in c# minor, op. 131

Fl. *cresc.*

Ob. *p* *pp*

A Cl. *p* *pp* *cresc.*

Hn. *p* *pp* *cresc.*

Bsn. *p* *pp* *cresc.*

158

Fl. *ff*

Ob. *ff*

A Cl. *ff*

Hn. *ff*

Bsn. *ff*

Quartet No. 14 in c# minor, op. 131

162 145

Fl.

Ob.

A Cl.

Hn.

Bsn.

166

Fl.

Ob.

A Cl.

Hn.

Bsn.

146 Quartet No. 14 in c# minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

*sf*

*sf*

174

Fl.

Ob.

A Cl.

Hn.

Bsn.

*sf*

*sf*

Quartet No. 14 in c# minor, op. 131

147

178

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*f*

182

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*f*

*f*

148  
186 Quartet No. 14 in c# minor, op. 131

Fl. *p*

Ob. *p*

A Cl. *p*

Hn.

Bsn. *p*

191

Fl.

Ob.

A Cl. *p*

Hn.

Bsn. *p*

196

Fl.

Ob.

196

A Cl.

Hn.

Bsn.

*p*

*p*

*p*

201

Fl.

Ob.

201

A Cl.

Hn.

Bsn.

*p*

*cresc.*

*cresc.*

*cresc.*

*p*

*p*



150 Quartet No. 14 in c# minor, op. 131

203

Fl.

Ob.

205

A Cl.

Hn.

Bsn.

209

Fl.

Ob.

209

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



Quartet No. 14 in c# minor, op. 131

151

212

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

*f*

*f*

*f*

*f*

216

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*p*

*p*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*simile poco riten.*

*in tempo*

*p*

*p*

*p*

*p*

*p*

152 Quartet No. 14 in c# minor, op. 131

Fl. *cresc.* *p*

Ob. *cresc.* *p*

A Cl. *cresc.* *simile* *cresc.* *poco riten.* *p* *in tempo*

Hn. *cresc.* *p*

Bsn.

226

Fl. *cresc.* *rit.*

Ob. *cresc.* *espress.* *poco riten.* *in tempo* *rit.*

A Cl. *cresc.* *rit.*

Hn. *cresc.* *rit.*

Bsn.

Quartet No. 14 in c# minor, op. 131

153

231

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p* in tempo

*p*

*p*

*p*

*p*

237

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*p*

*cresc.*

*cresc.*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

154  
242 Quartet No. 14  $\text{c}\sharp$  minor, op. 131

Fl.  $p$  *cresc.*

Ob.  $p$  *cresc.*

A Cl.  $p$  *cresc.* *simile poco riten.*

Hn.  $\overline{p}$   $\overline{o}$

Bsn.  $p$  *cresc.*

246

Fl.  $p$  *simile poco riten.*

Ob.  $p$  *simile poco riten.*

A Cl.  $p$  *in tempo* *simile poco riten.*

Hn.  $\overline{p}$   $\overline{o}$

Bsn.  $p$  *cresc.*

Quartet No. 14 in c# minor, op. 131

The musical score consists of two systems of staves for five instruments: Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.).

**System 1 (Measures 250-254):**

- Measure 250:** Flute (Fl.) has a half note F#4, marked *rit.* and *in tempo*. Oboe (Ob.) has a half note F#4, marked *rit.*. Alto Clarinet (A Cl.) has a half note F#4, marked *rit.*. Horn (Hn.) has a half note F#4, marked *rit.*. Bassoon (Bsn.) has a half note F#4, marked *rit.*.
- Measure 251:** Flute (Fl.) has a half note F#4, marked *rit.*. Oboe (Ob.) has a half note F#4, marked *rit.*. Alto Clarinet (A Cl.) has a half note F#4, marked *rit.*. Horn (Hn.) has a half note F#4, marked *rit.*. Bassoon (Bsn.) has a half note F#4, marked *rit.*.
- Measure 252:** Flute (Fl.) has a half note F#4, marked *rit.*. Oboe (Ob.) has a half note F#4, marked *rit.*. Alto Clarinet (A Cl.) has a half note F#4, marked *rit.*. Horn (Hn.) has a half note F#4, marked *rit.*. Bassoon (Bsn.) has a half note F#4, marked *rit.*.
- Measure 253:** Flute (Fl.) has a half note F#4, marked *rit.*. Oboe (Ob.) has a half note F#4, marked *rit.*. Alto Clarinet (A Cl.) has a half note F#4, marked *rit.*. Horn (Hn.) has a half note F#4, marked *rit.*. Bassoon (Bsn.) has a half note F#4, marked *rit.*.
- Measure 254:** Flute (Fl.) has a half note F#4, marked *rit.*. Oboe (Ob.) has a half note F#4, marked *rit.*. Alto Clarinet (A Cl.) has a half note F#4, marked *rit.*. Horn (Hn.) has a half note F#4, marked *rit.*. Bassoon (Bsn.) has a half note F#4, marked *rit.*.

**System 2 (Measures 255-259):**

- Measure 255:** Flute (Fl.) has a half note F#4, marked *p* and *in tempo*. Oboe (Ob.) has a half note F#4, marked *p*. Alto Clarinet (A Cl.) has a half note F#4, marked *p*. Horn (Hn.) has a half note F#4, marked *p*. Bassoon (Bsn.) has a half note F#4, marked *p*.
- Measure 256:** Flute (Fl.) has a half note F#4, marked *p* and *in tempo*. Oboe (Ob.) has a half note F#4, marked *p*. Alto Clarinet (A Cl.) has a half note F#4, marked *p*. Horn (Hn.) has a half note F#4, marked *p*. Bassoon (Bsn.) has a half note F#4, marked *p*.
- Measure 257:** Flute (Fl.) has a half note F#4, marked *p* and *in tempo*. Oboe (Ob.) has a half note F#4, marked *p*. Alto Clarinet (A Cl.) has a half note F#4, marked *p*. Horn (Hn.) has a half note F#4, marked *p*. Bassoon (Bsn.) has a half note F#4, marked *p*.
- Measure 258:** Flute (Fl.) has a half note F#4, marked *p* and *in tempo*. Oboe (Ob.) has a half note F#4, marked *p*. Alto Clarinet (A Cl.) has a half note F#4, marked *p*. Horn (Hn.) has a half note F#4, marked *p*. Bassoon (Bsn.) has a half note F#4, marked *p*.
- Measure 259:** Flute (Fl.) has a half note F#4, marked *p* and *in tempo*. Oboe (Ob.) has a half note F#4, marked *p*. Alto Clarinet (A Cl.) has a half note F#4, marked *p*. Horn (Hn.) has a half note F#4, marked *p*. Bassoon (Bsn.) has a half note F#4, marked *p*.

156 Quartet No. 14 in c# minor, op. 131

261

Fl.

Ob.

A Cl.

Hn.

Bsn.

*pp*

*sempre*

*pp*

*pp*

*pp*

*sempre*

*pp*

265

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*



Quartet No. 14 in c# minor, op. 131

269 157

Fl.

Ob.

A Cl.

Hn.

Bsn.

*f*

273

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*



158  
278 Quartet No. 14 in c#-minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*p*

*p*

*p*

*p*

284

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p*

*p*

*p*

*p*

## 159

Quartet No. 14 in c# minor, op. 131

289 159

Fl.

Ob.

A Cl.

Hn.

Bsn.

*p ff* *f* *f*

294

Fl.

Ob.

294

A. Cl.

Hn.

Bsn.

This musical score shows five staves for measures 294 through 297. The instruments are Flute (Fl.), Oboe (Ob.), Alto Clarinet (A. Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute part features a melodic line with eighth and sixteenth notes. The Oboe, Alto Clarinet, and Bassoon parts play a similar rhythmic pattern of eighth notes. The Horn part plays a lower version of this pattern, with some notes marked with a double cross (x) indicating they are played in the lower register. The measures are divided by vertical bar lines.

160  
298 Quartet No. 14 in c# minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

302

Fl.

Ob.

A Cl.

Hn.

Bsn.

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*sempre f*

Quartet No. 14 in c# minor, op. 131

307 161

Fl.

Ob.

A Cl.

Hn.

Bsn.

312

Fl.

Ob.

A Cl.

Hn.

Bsn.

162 Quartet No. 14 in c# minor, op. 131

Fl. *ff*

Ob.

A Cl. *ff*

Hn.

Bsn. *ff*

322

Fl.

Ob.

A Cl. *f*

Hn. *f*

Bsn. *f*

Quartet No. 14 in c# minor, op. 131

327 163

Fl. *dim.* *pp*

Ob. *dim.*

A Cl. *dim.* *pp*

Hn. *pp*

Bsn. *dim.* *pp*

331

Fl. *cresc.* *f* *sf* *pp*

Ob. *f* *sf* *pp*

A Cl. *cresc.* *f* *sf* *pp*

Hn. *cresc.* *f* *sf* *pp*

Bsn. *cresc.* *f* *sf* *pp*



164  
333 Quartet No. 14 in c# minor, op. 131

Fl. *cresc.* *f* *sf* *ff* *f*

Ob. *f* *ff* *f*

A Cl. *cresc.* *f* *sf* *ff* *f*

Hn. *cresc.* *f* *sf* *ff* *f*

Bsn. *cresc.* *f* *sf* *ff* *f*

339

Fl. *f* *f* *f* *f*

Ob. *f* *f* *f* *f*

A Cl. *f* *f* *f* *f*

Hn. *f* *f* *ff* *ff*

Bsn. *f* *f* *f* *f*



Quartet No. 14 in c# minor, op. 131

165

343

Fl. *f*

Ob. *f*

A Cl. *f*

Hn. *ff* *f* *f* *f*

Bsn. *f* *f* *f* *f*

347

Fl. *p*

Ob. *p* *Ritmo di due battute*

A Cl. *p* *p*

Hn. *p* *p*

Bsn. *p* *p*

166  
352 Quartet No. 14 in c# minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

357

Fl.

Ob.

A Cl.

Hn.

Bsn.

Quartet No. 14 in c# minor, op. 131

167

362

Fl.

Ob.

A Cl.

Hn.

Bsn.

367

Fl.

Ob.

A Cl.

Hn.

Bsn.

*pp*

*pp*

*pp*

*pp*

*pp*

168 Quartet No. 14 in c# minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

375 *Molto poco adagio.*

Fl.

Ob.

A Cl.

Hn.

Bsn.

*semplice espress.*

*simile*

Quartet No. 14 in c# minor, op. 131

169

379

Fl.

Ob.

A Cl.

Hn.

Bsn.

*semplice express.*

Tempo I

383

Fl.

Ob.

A Cl.

Hn.

Bsn.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*ff*

*ff*

*ff*

*ff*

*ff*

170  
387 Quartet No. 14 in c# minor, op. 131

Fl.

Ob.

A Cl.

Hn.

Bsn.

This musical score shows measures 170, 171, and 172 of Quartet No. 14 in c# minor, op. 131. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is c# minor (three sharps: F#, C#, G#). The time signature is not explicitly shown but is 4/4. In measure 170, the Flute and Oboe play a half note G#4, the Alto Clarinet plays a half note G#3, the Horn plays a half note G#3, and the Bassoon plays a half note G#2. In measure 171, the Flute and Oboe play a half note A4, the Alto Clarinet plays a half note A3, the Horn plays a half note A3, and the Bassoon plays a half note A2. In measure 172, the Flute and Oboe play a half note B4, the Alto Clarinet plays a half note B3, the Horn plays a half note B3, and the Bassoon plays a half note B2. The score is written on five staves, each with a clef and a key signature of three sharps.

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